PG&E's sneak attack on community choice aggregation p12

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WILD THING!

The Frameline Film Fest unleashes untamed underground cinema with the Kuchar brothers, SF queers-gone-Bolshevik, and — hubba-hubba — Joe Dallesandro p38

***Little Joe*'s dreamy subject strikes a pensive pose.**

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EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

In the midst of all that is bleak in the state of California and the City and County of San Francisco, I am having fun speculating about what will happen when Gavin Newsom is no longer mayor.

It's a fascinating exercise — and trust me, I am by no means the only person engaging in it.

The broad outline is that the race to replace Newsom at this point bears no relation to the dynamic that brought him into office. Back in 2003, the race was the progressives against downtown; Tom Ammiano, Matt Gonzalez, and Angela Alioto were competing for the progressive vote, and Newsom was downtown's darling, running on a platform of taking welfare money away from homeless people. The Newsom-Gonzalez runoff was about as clear and stark a choice over political vision as the city could ask for.

Six years later, I can count four people who are getting ready to run, and none is much like either Newsom or Gonzalez.

Sup. Bevan Dufty, who is sometimes with the progressives and sometimes with the mayor, told me last week that he's definitely running. He's part of the board's moderate wing, but isn't the downtown call-up vote that Newsom was and clearly isn't counting on the big-business world for most of his support. Assessor-Recorder Phil Ting has made no secret of his political ambitions and is putting himself in the

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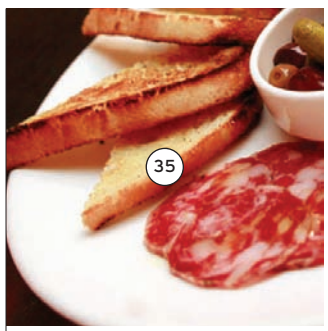




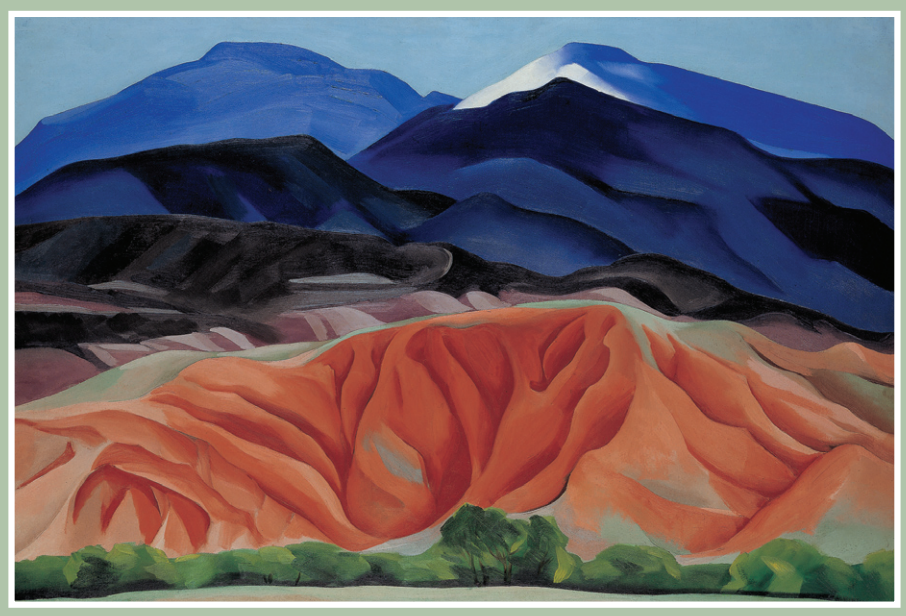








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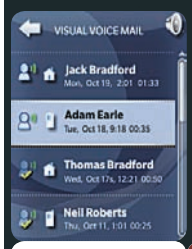
Georgia O'Keeffe and Ansel Adams: Natural Affinities is organized by the Georgia O'Keeffe Museum. The exhibition is made possible in part by the Henry Luce Foundation, The Burnett Foundation, and the Georgia O'Keeffe Museum's National Council. The San Francisco presentation is made possible by generous support from Helen and Charles R. Schwab, the Evelyn D. Haas Exhibition Fund, The Bernard Osher Foundation, and the George Frederick Jewett Foundation. Media support is provided by KQED.

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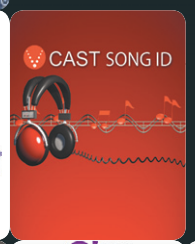
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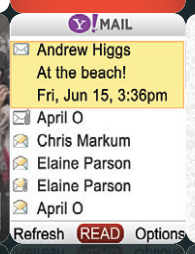
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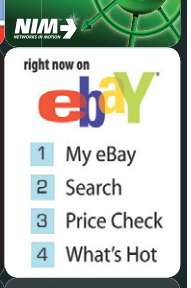


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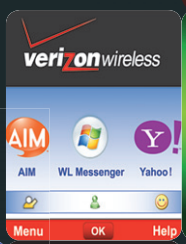


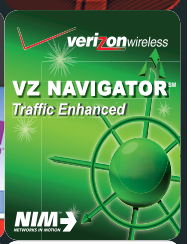












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Unfortunately, the middle-class bailout is stuck in Congress.

EDITOR'S NOTES

CONT››

limelight with high-profile statements about Proposition 13 and taxing the Catholic Church. He sounds pretty liberal these days, although his chief political consultant is Newsom (and PG&E) operative Eric Jaye.

Just about everyone in local politics assumes City Attorney Dennis Herrera will be in the mix. He's had the advantage of not having to take stands on local measures and candidates (as the city attorney, he's not allowed to endorse), and while some progressives see him as the most appealing choice, he's not Ammiano or Gonzalez. And then there's state Sen. Leland Yee, who is utterly unpredictable, sometimes great on the issues and sometimes awful — and is almost certainly going to run.

And right now, other than Sup. Ross Mirkarimi, who might or might not run and isn't putting together any kind of a pre-campaign operation, there's no obvious progressive candidate in the race. If Mirkarimi's serious, he needs to be moving.

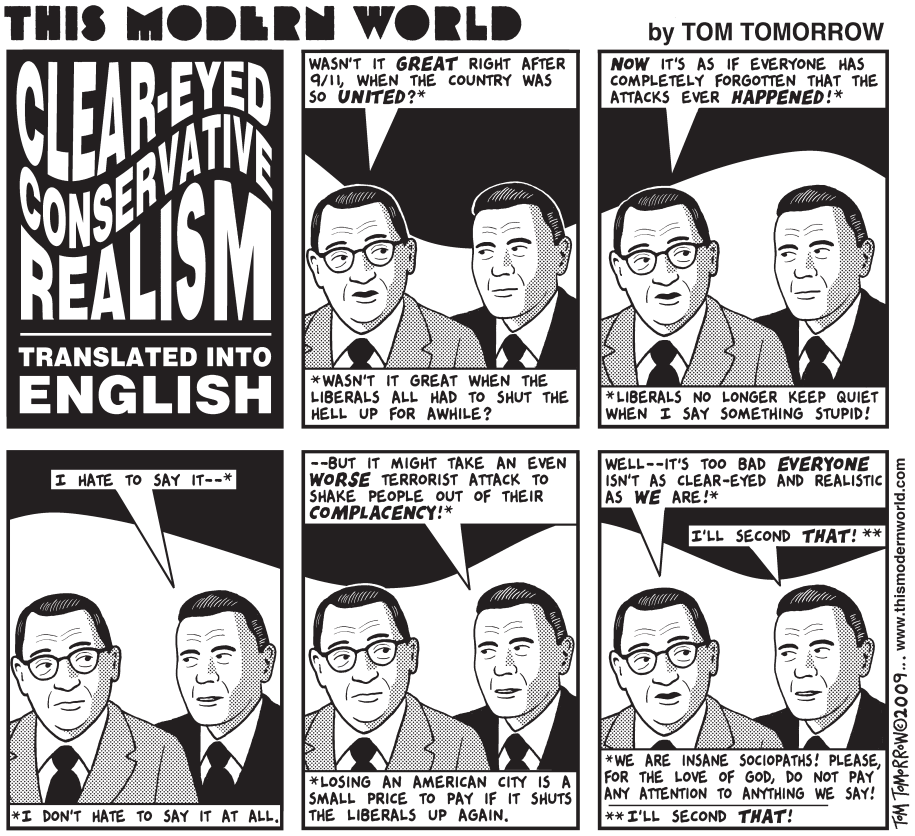
But wait: There's more.

Assume for a moment — and whatever you may think about the guy, it's not a crazy assumption — that Gavin Newsom is the next governor of California. (How? He beats Jerry Brown in the primary by running future vs. past, then beats any Republican, who will be saddled with the Schwarzenegger mess. He isn't remotely ready for the job, but that's politics.)

Gov. Newsom would be sworn in Jan. 4, 2011. David Chiu, president of the Board of Supervisors, would be acting mayor — until he convenes the board and somebody gets six votes to finish Newsom's term. That decision could be made by the current supes, who hold office until Jan. 8, 2011, if they can meet and decide in four days, or by the new supes — and we don't know who they will be.

The person appointed doesn't have to be a supervisor. Could be anyone. Could be Chiu. Could be Mirkarimi. Could be Dufty. Could be Aaron Peskin. Just takes six votes. And then that person could run as the incumbent.

Don't go thinking any of this is just idle chatter. There are political consultants all over town having the same discussions, today. SFBG



Stop PG&E's alarming ballot measure

EDITORIAL One of the greatest threats to public power in a generation is quietly working its way toward the California ballot.

As Rebecca Bowe reports on page 12, a proposed initiative that would require two-thirds of the voters to approve any sort of public electricity measure, including community choice aggregation (CCA), has been submitted to the state attorney general's office. And Pacific Gas and Electric Co.'s fingerprints are all over it.

There's no doubt whatsoever that this measure is designed to derail successful CCA efforts in places like Marin County and San Francisco, where the supervisors are moving forward to set up the equivalent of a buyer's co-op for electricity. A San Francisco CCA would offer lower costs and much greener power — and would give the city far more control over its energy future.

The measure could also hamper the efforts of existing public power agencies to expand their territories or offer service to new customers.

The state Legislature approved a bill back in 2002 allowing California cities to replace private utility service with CCAs — and the bill included language barring PG&E and the other giant electricity companies in the state from spending money to undermine CCA efforts. In other words, it's illegal for PG&E to use its immense resources and lobbying clout to try to block San Francisco's efforts.

And PG&E has spent tens of millions of dollars in San Francisco, Davis, and elsewhere trying to block public-power programs.

So now the utility is going to the state ballot, where a campaign with enough money on an issue that's sufficiently complicated can often pass. The law firm that filed the initiative papers, Neilsen Merksama (a political powerhouse that represents, among others, PG&E) won't divulge much about the funding sources — except to say that the filing fee came from ... PG&E. So there's little doubt the measure will have the funds it needs to gather more than 600,000 signatures and mount a campaign of lies and disinformation.

That's why supporters of CCAs and public power need to rally, now, to start planning to defeat this thing.

Mustering a two-thirds majority at the ballot for almost anything is difficult. Even in liberal San Francisco, bond measures requiring a two-thirds vote often pass only narrowly — and that's if there's no opposition. Even the most popular sorts of measures — say, for funding schools or libraries — can go down to defeat if anyone mounts serious opposition.

And PG&E, with its unlimited resources, would have the ability to kill the current CCA plans — or anything in the future that threatens the company's illegal monopoly.

The two-thirds majority requirement is undemocratic and has paralyzed state government. Two-thirds mandates for new tax measures have made it almost impossible for cities and counties in this state to raise new revenue, even in desperate times like these.

The San Francisco supervisors need to immediately pass a resolution opposing the measure. Assembly Member Tom Ammiano and state Sen. Mark Leno have told us they oppose it, and they should see if there's any way the Legislature can add language to the CCA bill to bar regulated utilities from spending money to undermine public power statewide. The San Francisco Public Utilities Commission should be talking to public power agencies all over the state and helping organize the opposition. If the measure makes it onto the ballot, the Sacramento Municipal Utility District, the Los Angeles Department of Water and Power, and every other municipal utility agency in the state will need to

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A bailout for the middle class

By Debra Walker

OPINION I don't need to remind you that our economy is in trouble. The current banking crisis has demonstrated to all of us just how fragile and susceptible to manipulation our current system is. President Obama has spent billions of dollars and untold hours trying to bail out our failing banks and financial institutions. Whatever your opinions about his efforts, I think we can all agree we should also be helping out American workers — the real engine of the economy. The Employee Free Choice Act, currently being debated in Congress, offers needed help.

In 1979, 23 percent of the American workforce earned the inflation-adjusted equivalent of $20 an hour. This level of pay, about $41,000 per year, is generally considered the minimum necessary for a family of four to live something like a middle-class lifestyle. I wish I could say that progress marched on, that every year after 1979 the percentage of workers earning the minimum to support a middle-class family grew. In fact, the opposite happened — today only 18 percent of American workers earn enough to support a family of four.

What happened to the other end of the spectrum during that time? In 1978, American CEOs earned 35 times what the average worker earned. Over the next 10 years, this ratio grew, so that in 1989 the average CEO was earning 71 times what the average worker was earning. By 2007, the ratio had grown to an unbelievable 275.

The causes of this imbalance are many, but one is declining labor union membership. In 1983, 17.7 million workers were members of unions, accounting for 20.1 percent of America's workers. In 2008, only 16.1 million workers were unionized, accounting for 12.4 percent of our nation's workforce. These numbers are critically important because union membership makes a large difference in the well-being of America's workers. In 2008, the average union worker earned $886 a week, while the average nonunion worker was paid only $691.

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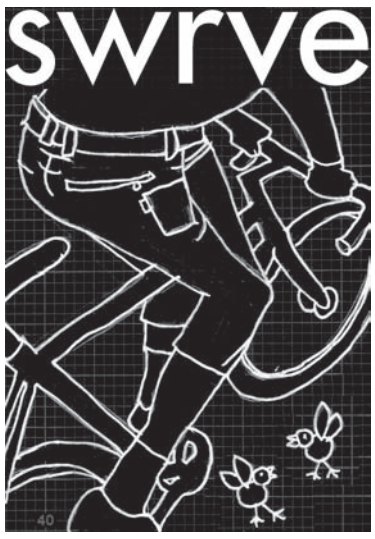
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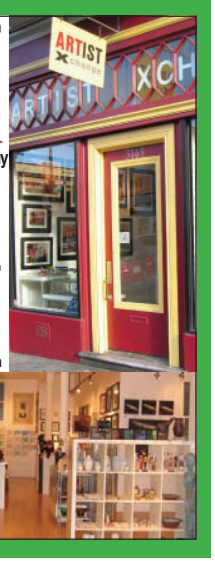
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raise money — millions — and marshal forces against it.

This is a very serious threat, and the time to start defusing it is now. SFBG

P.S.: REJECT ANSON MORAN

Mayor Newsom has nominated Anson Moran, the former general manager of the San Francisco Public Utilities Commission, for a seat on the commission. This is a terrible idea. Moran had a notoriously anti-public power record when he was running the agency. In fact, in 1994, he tried to stop the city from bidding on the lucrative contract to supply electricity to the Presidio, saying that going up against PG&E would be "too political." And although he later said he would be willing to bid on the contract, he privately urged then-Mayor Frank Jordan to veto then-Sup. Angela Alioto's measure pushing for public power at the Presidio. With all the battles over CCA and public power, the last thing the city needs is a PG&E call-up vote on the PUC. The Rules Committee hears the nomination June 18, and should vote to reject him.

BAILOUT

CONT»

With all the effort we're putting in to a bailout of the banks, we need to be discussing a bailout of the middle class. We don't have to wait for the Treasury Department to come up with the plan — it's sitting there in Congress and is called the Employee Free Choice Act. The bill would give workers a fair, direct route to forming a union without illegal interference from corporations.

Unfortunately, the middle-class bailout is stuck in Congress. The U.S. Chamber of Commerce and the other shills for mega-corporations have turned up the pressure and succeeded in preventing the Employee Free Choice Act from moving forward in the Senate. Our own Sen. Feinstein recently said she wouldn't vote for the bill because of the economic downturn, even though she cosponsored the legislation last year.

With the current state of our economy, we need a middle-class bailout — and we need it soon. Feinstein has the ability to make that happen. She should deliver the one bailout we *all* really need. SFBG

Debra Walker is a San Francisco artist and progressive activist.

FOR THE RECORD

The caption for last week's dine review should have referred to Fly.

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This one's ugly

The worst budget season in years begins with more polarization than usual

By Rebecca Bowe and Steven T. Jones
news@sfbg.com

The most painful and divisive city budget season in many years was just getting under way as this issue went to press, with dueling City Hall rallies preceding the June 16 Board of Supervisors vote on an interim budget and the board's Budget and Finance Committee slated to finally delve into the 2009-10 general fund budgets on June 17.

Both sides have adopted the rhetoric of a life-or-death struggle, with firefighters warning at a rally and in an advertising campaign that any cuts to their budget is akin to playing Russian Roulette, while city service providers say the deep public health cuts proposed by Mayor Gavin Newsom will also cost lives and carry dire long-term costs and consequences.

Despite Newsom's pledges in January and again on June 1 to work closely with the Board of Supervisors on budget issues, that hasn't happened. Instead, Newsom's proposed budget would decimate the social services supported by board progressives, who responded by proposing an interim budget that would share that pain with police, fire, and sheriff's budgets — which Newsom proposed to increase.

Rather than simply adopting the mayor's proposed budget as the interim spending plan for the month of July, as the board traditionally has done, progressive supporters proposed an interim budget that would make up to $82 million in cuts to the three public safety agencies and use that money to prevent the more draconian cuts to social services.

"It's the start of a discussion to figure out what that number should be. I don't know where we're going to end up," Sup. David Campos, who sits on the budget committee, told us.

Board President David Chiu said Newsom did finally meet with him and Budget Committee chair John Avalos on June 15 to try to resolve the impasse. But he said, "We didn't hear anything from the mayor that would change where we were last week." They planned to meet again on June 19.

"What we proposed represents the magnitude of the challenge we face this year," Chiu said of the interim budget proposal, seeming to indicate that supervisors are open to negotiation.

The real work begins the morning of June 17 when the Budget and Finance Committee dissects the budgets of 15 city departments, including the Mayor's Office, of which Avalos told us, "I don't think the mayor has made the same concessions as he's had other departments make."

The next day, another 13 city departments go under the committee's microscope, including the public safety departments that were spared the mayor's budget ax and even given small increases, and the budget of the Public Defenders Office, where Newsom proposes cutting 16 positions.

"This creates a severe imbalance in the criminal justice system," Public Defender Jeff Adachi told us. "Why is he cutting public defender services while fully funding police, fully funding the sheriff's department, and essentially creating a situation where poor people are going to get second-rate representation?"

That theme of rich vs. poor has pervaded the budget season debate, both overtly and in budget priorities that each side is supporting.

BUDGET JUSTICE

Hundreds of people whose lives would be affected by cuts marched on City Hall under the banner Budget Justice on June 10. Some of San Francisco's most vulnerable citizens, including homeless people, immigrants, seniors, and public housing residents, turned out for the march, chanting and waving signs asking the mayor to "invest in us."

Sups. John Avalos and Chris Daly delivered resounding speeches mirroring the anger in the crowd, and promised to fix the budget by reallocating money to protect the city's safety net. Daly charged that even as services to the city's vulnerable populations are being slashed, "the politically connected and the powerful get huge increases."

Avalos took the podium just before heading into City Hall to lead the Budget and Finance Committee meeting and implored the hundreds of people gathered out front to make their voices heard. "Mayor Newsom, he told us, he said, 'We have a near-perfect budget.' Do we have a near-perfect budget?" Avalos asked, and then paused while the crowd cried out, "Nooo!!!!!"



The June 10 Budget Justice march and rally brought out the people most affected by the cuts proposed by Mayor Gavin Newsom.
GUARDIAN PHOTO BY REBECCA BOWE

During an interview discussing Newsom's budget priorities, Avalos twice made references to *The Shock Doctrine*, using the Naomi Klein book about how crises are used as opportunities to unilaterally implement corporatist policies. "We have a budget deficit that is real, but it's being used to do other things," Avalos said. "I look at it as a way to remake San Francisco. It's a *Shock Doctrine* effect."

He referred to the privatization of government services (an aspect of every Newsom budget), promoting condo conversions and gentrification, defunding nonprofits that provides social services (groups that often side with progressives), and helping corporations raid the public treasury (Newsom proposed beefing up the Mayor's Office of Economic and Workforce Development by a whopping 32 percent).

"It's things that the most con-

CONTINUES ON PAGE 10 »

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"Why is he cutting public defender services and essentially creating a situation where poor people are going to get second-rate representation?"
Public Defender Jeff Adachi

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ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, JUNE 17

Action for Marriage Equality
Participate in this multi-city civil disobedience action, organized by the Gays United Network, at the Marriage License Office exactly one year after the California Supreme Court upheld same-sex marriage rights.
8 a.m.–6 p.m., free
Marriage License office
City Hall
1 Dr. Carlton B. Goodlett Place, SF
www.fight4equality.org

THURSDAY, JUNE 18

Fresh Meat Festival
Support the only North American festival of its kind and be entertained by trans and queer artists performing hip-hop, taiko, ballroom, modern dance, theater, live music, and more.
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Speak out on Moran appointment
The Rules Committee will review the mayor's appointment of Anson Moran to the SFPUC, followed by a vote at the Tuesday, June 23 Board of Supervisors meeting. A two-thirds majority is required to overturn the appointment of Moran, whom environmental activists and public power supporters oppose because of his history of working on behalf of PG&E and against the expansion of public power in San Francisco.
10 a.m., free
Committee Room, Room 263
City Hall
1 Dr. Carlton B. Goodlett Place, SF
www.sfgov.org/site/bdsupvrs

"Surfing a Sea of Troubles"
Come to this panel discussion moderated by Dave Phillips, Earth Island Institute executive director and International Marine Mammal Project director, and featuring environmentalists Warner Chabot, Mark Massaram, Leila Monroe, and Samantha Murray. Join the conversation on the effects that over-fishing, pollution, and climate change are having on California's ocean waters.
7 p.m., $10–$20 suggested donation
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www.earthisland.org

SATURDAY, JUNE 20

SalmonAid Festival 2009
This festival of food, music, and culture brings together a coalition of commercial, recreational, and tribal fishermen, conservation organizations, slow food chefs, and scientists to "restore rivers, recover salmon, and rebuild jobs" by calling for the removal of outdated dams and better enforcement of environmental laws.
Sat. and Sun.; noon –7 p.m.; free.
Jack London Square, Oakl.
www.salmonaid.org

Solar Fair
Learn everything you need to know about solar energy, energy efficiency, and incentives and financing options to help reduce your energy usage and go solar. Featuring panels, workshops, speakers, vendor displays, music, food, and fun.
11 a.m.–6 p.m., free
Finley Community Center
2060 West College, Santa Rosa
(707) 284-9799

SUNDAY, JUNE 21

Asylum Access Summer Soiree
Attend this fundraiser hosted by Sen. Mark Leno and Assembly Member Fiona Ma featuring wine, hors d'oeuvres, music, and a silent auction to support legal aid programs empowering refugees in Ecuador, Thailand, and Tanzania.
4– 8 p.m., $25–$100
Fairmont Hotel
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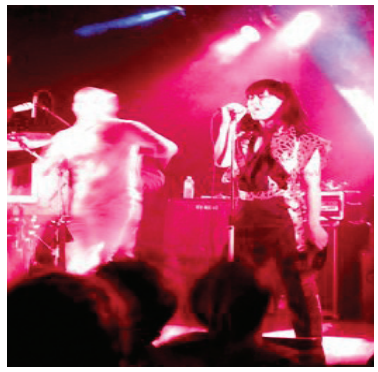
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Budget CONT.»

servative parts of San Francisco have wanted for years, and now they have the conditions to make it happen," Avalos said.

Much of that agenda involves slashing services to the homeless and other low-income San Francisco and de-funding the nonprofit network that provides services and jobs. "There's an effort to say nonprofit jobs aren't real jobs, but they are an important economic engine of the city," Avalos told us. Those cuts were decried during the June 10 budget rally.

"What people don't realize," Office & Professional Employees International Union Local 3 representative Natalie Naylor said, "is that everything that's being proposed to be cut from the city is creating no place for homeless people to go during the daytime. I don't think Newsom's constituents realize that we're going to see more homeless people on the street than ever before."

Pablo Rodriguez of the Coalition on Homelessness told the crowd that he was furious that the mayor would make such deep cuts to social services. "Stop riding on the back of the homeless, and the seniors and the children and all the community-based organizations," Rodriguez said. "Why make the poor people pay for the rich people's mistakes? The poor people didn't make the mistakes."

WHOM TO CUT?

The public safety unions were equally caustic in their arguments. An announcement for the Save Our Firehouses rally — which was heavily promoted by members of the Mayor's Office and Newsom's gubernatorial campaign team — claimed that "the Board of Supervisors voted to endanger the progress that we've made in public safety by laying off hundreds of police officers, closing up to 12 out of 42 fire stations and closing part of our jail."

Actually, all sides have said the interim budget probably won't lead to layoffs, station closures, or prisoner releases, but those could be a part of next year's budget.

Tensions temporarily cooled a bit in the days that have followed, but the two sides still seemed far apart on their priorities, mayoral spin aside. Asked about the impasse, Newsom spokesperson Nate Ballard told the *Guardian*, "The mayor has already included over 90 percent of the supervisors' priorities in the budget. But he's against the supervisors' efforts to gut public safety. He's willing to work with people who have reasonable ideas to balance the budget.



Budget Committee Chair John Avalos pledged to craft a more progressive city budget over the next month.

GUARDIAN PHOTO BY REBECCA BOWE

Balancing the budget with draconian cuts to police and fire is unreasonable."

Campos disputed Ballard's figure and logic. "I don't know where that number comes from," Campos said. "A lot of the things we wanted to protect, the mayor cut anyway."

Campos said Newsom's slick budget presentation glossed over painful cuts to essential services, cuts that activists and Budget Analyst Harvey Rose have been discovering over the last two weeks. "I felt the mayor has done a real good job of presenting things to make it look like it's not as bad as it really is," Campos said.

COMMITTEE WORK

Avalos expressed confidence that his committee will produce a document to the full board in July that reflects progressive priorities.

"We're going to pass to the full board a budget that we have control over," Avalos said, noting that a committee majority that also includes Sups. Campos and Ross Mirkarimi strongly favors progressive budget priorities.

He also praised the committee's more conservative members, Sups. Bevan Dufty and Carmen Chu, as engaged participants in improving the mayor's budget. "I think the tension on the committee is healthy."

Ultimately, Avalos says, he knows the board members can alter Newsom's budget priorities. But his goal is to go even further and develop a consensus budget that creatively spreads the pain.

"Ideally, I want a unanimous vote on the Board of Supervisors," Avalos said.

In the current polarized budget climate, that's an ambitious goal that may be out of reach. But there are some real benefits to attaining a unanimous board vote, including the ability to place revenue measures on the November ballot that can be passed by a simply majority vote (state law generally requires a two-third vote to increase taxes, but it makes provisions for fiscal emergencies, when a unanimous Board of Supervisors vote can waive the two-thirds rule).

Avalos has proposed placing sales tax and parcel tax measures on the fall ballot. Other proposals that have been discussed by a stakeholder committee assembled by Chiu include a measure to replace the payroll tax with a new gross receipts tax and general obligation bond measures to pay for things like park and road maintenance, which would allow those budget expenses to be applied elsewhere.

But Avalos said Newsom will need to step up and show some leadership if the measures are going to have any hope of being approved. "To get the two-thirds vote we need to win a revenue measure in this bad economy is going to be really hard," Avalos said.

"The mayor is open to new revenue measures as long as they include significant reforms and are conceived and supported by a wide swath of the community including labor and business," Ballard said.

Sup. Sean Elsbernd — one of the most conservative supervisors — has repeatedly said he won't support new revenue measures unless they are accompanied by substantial budget reforms that will rein in ballooning expenditures in areas like city employee pensions.

"Pension reform. Health care reform. Spending reform. One of the above. A combination of the above," Elsbernd told the *Guardian* when asked what he wants to see in a budget revenue deal.

Avalos says he's mindful that not every progressive priority can be fully funded as the city wrestles with a budget deficit of almost $500 million, fully half the city's discretionary budget. "It's a crappy situation, and we can make it just a crummy situation." SFBG

Eliminating dissent

U.S. Navy dissolves Hunters Point Shipyard citizens' comments just as toxic cleanup enters critical phase

By Sarah Phelan
sarah@sfbg.com

For years, the Hunters Point Shipyard Restoration Advisory Board has served as the Bayview-Hunters Point community's main voice in the U.S. Navy's environmental cleanup plans for the toxic former naval station. But the committee is suddenly being disbanded just as the cleanup enters a crucial phase.

Used for shipbuilding and submarine maintenance and repair, and the decontamination, storage, and disposal of radioactive and atomic weapons testing materials, the shipyard was added to the Superfund national toxic site cleanup list in 1989. But it is also at the heart of where Mayor Gavin Newsom has partnered with Lennar Corp. on the city's biggest development proposal, involving 10,500 homes and a new stadium for the 49ers.

As the Navy prepares to release a series of important studies and reports concerning the cleanup of the dirtiest parcels on the former shipyard, community members were outraged by the Navy's announcement in late May that it is preparing to dissolve the RAB in the next 30 days.

In July the Navy will release draft feasibility studies for the cleanup of Parcel E, along with a final remedial investigation/feasibility study for Parcel E2, the dirtiest parcel on the base, and a radiological data-gathering investigation in the sediment surrounding Parcel F, which is the underwater portion of the base.

Some insiders say the announcement was not unexpected, given an escalating series of confrontational RAB meetings with the Navy over the last two years. But they fear the community will lose its ability to give the Navy direct, timely, and meaningful feedback, even if many believe the Navy wasn't listening.

"The Navy fully supports the need for open, meaningful dialogue with the diverse Bayview-Hunters Point community regarding our environmental cleanup actions and decisions. However, the RAB is not fulfilling this objective," the Navy's Laura Duchnak wrote in a May 22 letter to the RAB.

In her letter, Duchnak said the RAB meetings no longer provide community input on the Navy's environmental cleanup program, that their atmosphere is not productive to effective public discourse, and that Navy attempts to improve the process have failed. "The revised community involvement program may include community environmental forums, including using Internet-based technologies to more easily reach a diverse audience, expanded monthly progress reports and fact sheets, and hosting technical discussions and tours of cleanup sites for interested community members," Duchnak wrote.



Citizens are concerned that proposals to cap a radiologically-affected dump on the Hunters Point Shipyard Parcel E2, the site of a fire (pictured above) in 2000, do not meet the recommendations of Proposition P, a voter-approved policy statement urging the Navy to clean the shipyard for unrestricted use.
PHOTO BY MAURICE CAMPBELL

Duchnak's announcement followed a tense January meeting in which RAB members reacted with horror when the Navy announced it was moving forward with controversial plans to cap radiologically-affected areas on the shipyard's Parcel B instead of digging and hauling them, which the community preferred (see "Nuclear Fallout," 07/16/08).

Led by RAB co-chair Leon Muhammad, who teaches at the Nation of Islam's Center for Self Improvement, which has been repeatedly dusted by unmonitored asbestos (see "The corporation that ate San Francisco," 03/17/07), and joined by newly sworn-in members Archbishop King, Marie Harrison, and Daniel Landry, the board voted to seek a civil grand jury investigation into whether local truckers are getting their fair share of the Navy's shipyard contracts.

Members then voted to remove the city's public health representative Amy Brownell from the RAB, and to call for the stoppage of all work on the yard until the Department of Defense, the Navy, and the city can prove, as Muhammad said, "where the ongoing dust exceedences are coming from."

The final straw, insiders say, occurred in February when members voted to remove the Navy's RAB co-chair Keith Forman from the advisory board. Eric Smith, who was sworn onto the RAB in January but did not vote to remove Brownell and Forman, said the Navy's dissolution response wasn't surprising.

"The dissolution of RAB is not a good thing in terms of what it is supposed to do. But it was also doing things that were dysfunctional," Smith said. "The bitter irony is that the folks who caused the trouble were trying to get the Navy to sit up and take notice."

Smith said there is frustration with the Navy's communication style, which the community feels is patronizing. "But the RAB was naïve to think the Navy would allow a forum over which it has unilateral authority to become a platform for attacks," Smith said.

RAB member Kristine Enea, who missed the RAB's last two meetings, confirmed that the atmosphere got increasingly confrontational but added that the Navy ignored suggestions her calls for wider community involvement.

"It's ironic that the Navy had decided to respond to criticisms, which include the charge that it is a poor communicator, by cutting off communications with the community," said Enea, who works at the India Basin Neighborhood Association. "Dissolving the RAB is a drastic step. There is so much going on, and so much that we need to know."

But Enea hopes IBNA can help fill that void, noting that the association has applied for a US Environmental Protection Agency technical assistant grant to review shipyard clean-up documents, provide fact sheets, and host community meetings.

The Sierra Club's Arthur Feinstein said that his group's main concern around the dissolution is that Parcel E2, which contains an industrial and radiologically-impacted dump that burned for six months in 2000, and Parcel F are both coming up for analysis.

"These are some of the most significantly contaminated areas on the shipyard, so the timing is terrible," Feinstein told the *Guardian*, observing that some RAB members did not appear to be looking for solutions and were so aggressive they destroyed meetings.

"Unfortunately there weren't enough forceful people to say 'shut up and sit down,'" Feinstein said. "But without a RAB, there will be no public forum where folks are able to get and read materials ahead of the meeting, and then ask and submit questions."

Harrison, a member of the environmental justice group Green Action, believes the Navy's intent is that there be no meaningful interaction with the community. "When you don't toe the line and play like good little children, the Navy shuts you down," said Harrison, whose group, along with the Nation of Islam and the Caravan for Justice, are planning a June 30 demonstration at the shipyard to protest the move.

In another point of controversy, Sen. Mark Leno has legislation that seeks to trade 25 percent of Candlestick Point State Recreation Area, the only major piece of open space in the Bayview, for small strips on the shipyard so Lennar can build condos on the parkland.

Noting that Sen. Leland Yee and Assembly Members Tom Ammiano and Fiona Ma oppose the parks-for-condos plan (see "Going Nuclear," April 29), Harrison said, "What possessed anyone to believe that we'd say, okay, take the only open space in the Bayview, and in exchange we'll accept contaminated land scattered around on the shipyard?"

Environmental advocates believe the Sierra Club intends to fight Leno's legislation with a challenge under the California Environmental Quality Act, but Leno told the *Guardian* that he is "continuing to work and meet with the lobbyists for the Sierra Club here in Sacramento to see if there are any additional amendments we can take that would get them to a neutral position on the bill.

"I think there is a good possibility we can get there," Leno said.

In February, Arc Ecology released a 133-report titled "Alternatives for study" that recommended the removal of the Parcel E2 landfill and explored changes in land use arrangements in the current redevelopment proposal to avoid environmental impacts (see "Concrete Plans," Feb. 4). Unfortunately, they were largely ignored by the Mayor's Office of Economic and Workforce Development, which is working with Lennar on the public-private development deal.

Arc Ecology executive director Saul Bloom remains undaunted, recalling how 87 percent of voters citywide supported Proposition P, an advisory measure he wrote and that then-Sups. Ammiano, Leno, Michael Yaki, and the late Sue Bierman placed on the ballot in 1989 to establish community acceptance criteria for the shipyard, under federal toxic cleanup guidelines.

"The Navy had offered their opinion that voters in San Francisco, and especially in the Bayview, would accept a nonresidential industrial level cleanup for the shipyard because they were primarily interested in jobs," Bloom recalled. "We said that this was a mischaracterization and we'd go ahead and prove them wrong."

He believes the current struggle with the Navy over the RAB, and with the city and Lennar over Arc's alternatives, are "emblematic of the problem facing the Bayview with regard to accessing good information and being told the straight story on health and development issues." SFBG

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PG&E attacks consumer choice

The ability of cities to switch to public power could be eliminated if a proposed state ballot initiative moves forward

By Rebecca Bowe
rebeccab@sfbg.com

A ballot initiative backed by Pacific Gas and Electric Co. could amount to a death sentence for community choice aggregation (CCA) and expanded public power in California.

Dubbed the Taxpayers Right to Vote Act, the proposed initiative would require a two-thirds majority vote at the ballot before any local government could establish a CCA program, use public funding to implement a plan to become a CCA provider, or expand electric service to new territory or new customers.

The new hurdle would make it very difficult for a local government to move forward with a CCA, while at the same time making it much easier for a utility to defeat public power at the ballot.

Signed into state law in 2002, CCA allows local governments to buy up blocks of power to sell to residents, making it possible for cities and counties to set up alternatives to private utilities such as PG&E and, in many cases, to offer electricity generated by clean, renewable power sources.

The initiative is in its earliest stages, and it likely would not be placed on the state ballot until the June 2010 election. At this point, "it's unclear how much of a campaign it's going to be," according to Greg Larsen of the Sacramento public relations firm Larsen Cazanis, a spokesperson for the effort. "It's a long way off."

That hasn't stopped local CCA supporters from sounding alarm bells. "Urgent/Bad! PG&E State Ballot Measure To Kill Public Power & CCA," public power activist Eric Brooks wrote in the subject line of a widely disseminated e-mail last week. "It's red alert time boys and girls," he wrote, saying the proposal "will kill all new Public Power and Community Choice Aggregation projects statewide."

Brooks isn't alone: everyone the *Guardian* spoke with who is involved in the creation of San Francisco's CCA voiced concern that the proposal could kill any future community choice efforts.

The proposed initiative was submitted to the California Attorney General's office May 28 with the contact listed as the Sacramento law firm Nielsen, Merksamer, Parrinello, Mueller & Naylor, a powerful player with a long history of working with PG&E on ballot initiatives. Larsen confirmed that PG&E had provided the $200 filing fee, the only amount spent so far on the embryonic proposal.

The official proponent of the initiative is Robert Lee Pence, apparently the same person who was listed as an opponent of Proposition 80, a 2005 ballot measure that dealt with utility regulation. Opposition to Prop. 80 was heavily funded by PG&E and other utilities, and the initiative failed by a wide margin.

Pence's group, Californians for Reliable Electricity, listed Steve Lucas as a contact on 2005 campaign documents. Lucas is also listed as the point person at Nielsen, Merksamer, Parrinello, Mueller & Naylor for questions regarding the Taxpayers Right to Vote Act.

The address listed for the organization is the same as that of Townsend, Raimundo, Besler and Usher — a Sacramento political consulting firm that also has a long history of working with PG&E on political campaigns. When asked about the PR firm's role in the Taxpayer Right to Vote Act, Larsen acknowledged that they "may be involved as the campaign goes forward," but cautioned that any discussion so far has been preliminary.

The rationale behind the initiative is to protect taxpayers, Larsen said, because CCA programs "are major issues that communities undertake and require millions or billions of public dollars." The proposed initiative, he said, seeks to "ensure that voters — and frankly, their descendents — who will wind up being responsible for these programs have a say." If the measure passes, Larsen added, voters could still approve CCA programs — but with two-thirds of the vote, a supermajority that he contends is "staying in line with many other California requirements."

California Sen. Mark Leno, however, has a very different opinion. "I would hope that Californians would have come to understand that two-thirds vote thresholds are probably more responsible for damage to the state of California in the past 30 years than any other single factor," he said. "To hand a small minority controlling power is anti-democratic. This must be defeated." Leno also said he believes that the initiative would have drastic consequences for CCA programs if it passes.

Meanwhile, local CCA supporters say there is more to this than merely sticking up for taxpayers' rights. If programs like Clean Power SF — the CCA initiative currently being developed in San Francisco — are fully implemented, then PG&E, which makes good money from its monopoly status, would face some actual competition. Naturally, the powerful utility would have an incentive to eliminate the alternative altogether.

Under the current system, PG&E "has to rely on the elected officials to kill CCA, and its much harder ... to do that," says John Rizzo of the San Francisco Bay Chapter of the Sierra Club. But if the Taxpayers Right to Vote Act is enshrined in state law, "they could just pour in money and spread propaganda. Particularly the two-thirds requirement is just outrageous — it basically makes it impossible" to secure approval for any step toward CCA implementation.

"It's a nasty ballot initiative," Mike Campbell, director of San Francisco's CCA at the Public Utilities Commission, told us. "I think it's clearly aimed at the heart of CCA." Campbell added that while he has been in discussion with SFPUC staff and others involved in hammering out Clean Power SF, he wasn't at liberty to discuss a strategy for fighting the proposed initiative just yet.

Ross Mirkarimi, who chairs the city's Local Agency Formation Commission — the body tasked with working in tandem with the SFPUC to implement San Francisco's CCA — called the proposal "heinous — and yet I expect nothing less from PG&E.

"They can try to win by well-funded misinformation blitzkrieg," Mirkarimi noted. "If they're able to spend $10 million without blinking here in San Francisco [on defeating a public power measure], they're poised to spend tens of millions on this. As a state battleground, this elevates the fight that much more. We have to act in solidarity with other municipalities. We should be well-armed in repudiation of this effort."

There may be ways to attack the initiative in advance. The CCA legislation bars private utilities from seeking to undermine local CCA efforts. Assembly Member Tom Ammiano told us that the Legislature should look at how PG&E could be blocked from mounting a statewide effort to kill CCAs. "I think there's some potential there," he said.

Julian Davis, who chaired the Prop. H campaign for public power last year, said he found the proposal very worrisome. "If you shut down community choice, you're shutting down one of the major vehicles for clean energy," he said. To Davis, the initiative highlights "a disturbing trend of corporate America finding ever-more clever ways of tying the hand of local government in general. You know they'll dump millions into this," he added. "The ultimate irony here is that none of us have the right to vote on anything PG&E does. None of us has a seat at the PG&E board table. It's doublespeak." SFBG

Rachel Buhner contributed to this report.

Is there hope?

By Steven T. Jones
steve@sfbg.com

GREEN CITY They agree global warming is happening, that it's caused by the overuse of carbon-based fuels, that its impact on the planet and its myriad life forms will be devastating, and that Congress is failing to properly address the crisis. But the environmentalist and the oil executive disagreed about the most important issue: whether there's any hope of saving the planet from the worst impacts of climate change.

Chevron CEO David O'Reilly and Sierra Club executive director Carl Pope squared off June 10 at the Hotel Nikko ballroom in San Francisco for a truly historic Commonwealth Club event titled "Drilling for Common Ground." And they did find some, including agreeing publicly to jointly lobby Congress for an energy policy that more quickly phases out coal, the worst of the fossil fuels.

But the more telling exchanges between these two giants highlighted a fundamental disagreement: can we do something about this, or are we simply fucked? And by fucked, I mean doomed to simply accept official predictions of rising seas creating a billion refugees by 2050, the extinction of a million plant and animal species, severe water shortages in California and many other regions, and an unpredictably unstable new world ravaged by severe weather and exotic diseases.

To avoid much of that (but not all — it's already too late for that), Pope said the scientific community consensus is that we need to stop all coal burning by 2030 (unless emissions can be sequestered, which isn't technologically possible yet) and reduce our consumption of oil and other carbon-based fuels by 90 percent by the year 2050. "You can't meet the targets any other way," Pope said.

And he thinks that meeting those targets is not only possible, but it would help the U.S. economy. "The rapid changes in the telecommunications field were good for the economy, and a similar change in the energy field would be good for the economy," Pope said. "We have lots of options if we start moving like it's a crisis."

But O'Reilly doesn't think that's possible. "Even with the best of intentions, we're only going to get part of the way there," O'Reilly said, quickly adding, "I think we'll be lucky if we can get 20 to 25 percent by 2050."

At a press conference after the forum, I asked the two men about the implications of only reducing our fossil fuel consumption by 20 percent. Pope cited impacts ranging from "Florida will be a lot smaller" to severe water rationing in San Francisco. "It's not an acceptable risk to take," he said. O'Reilly didn't disagree, but he avoided specifics, saying, "I do fear that we have to plan for some adaptations."

It was a remarkable admission, one that most media coverage buried far beneath angles focusing on the common ground they found. But if the oil industry isn't willing to diligently address the crisis — or worse, if it hinders political efforts to do so, as it has done for decades — does it really matter that it acknowledge the problem?

That core conflict created the sharpest exchange of the forum. "This is the 21st century. We can move much faster than we ever have before," Pope said.

"Well, if you can get the government to move faster, good luck," O'Reilly replied.

"It would help if you would get out of the way," Pope retorted.

Indeed, it is aggressive lobbying by Chevron and its industry trade group, the American Petroleum Institute, that created the energy situation that O'Reilly now finds so intractable. But Pope said he's happy to work with O'Reilly on policies that support their areas of agreement, which even includes instituting a carbon tax.

Their clash didn't just focus on global warming; it also focused on the oil industry's wanton exploitation of people and ecosystems around the world, from propping up despotic regimes and sponsoring human rights abuses in oil-rich countries to leaving toxic messes in Ecuador and elsewhere.

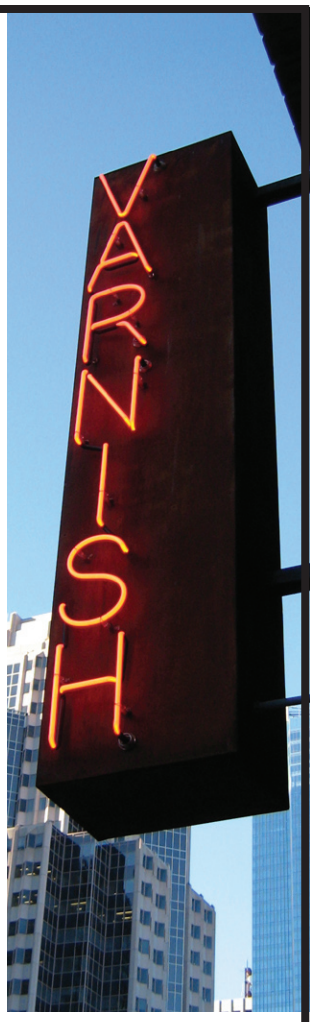
Pope called for the oil industry to set aside 10 percent of its profits to create a global trust fund for dealing with its impacts and for international operating and cleanup standards that would prevent oil companies from exploiting weak or corrupt governments. "Chevron has to come to the table with the global community," Pope said.

O'Reilly never responded directly to the suggestion. SFBG

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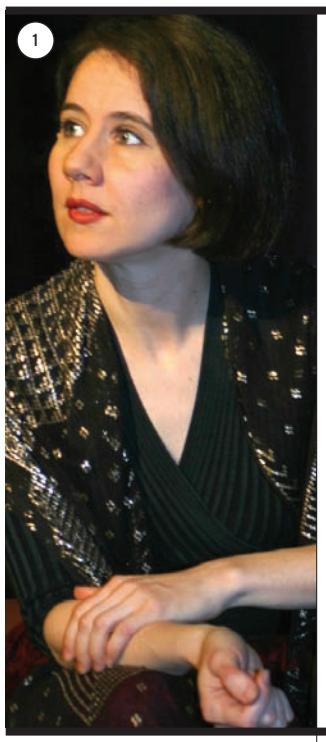
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THURSDAY
JUNE 18

EVENT

Uptown Unveiled!
When Oakland appears in newsprint, it's usually under a grim headline in the front of the paper — rarely does it make its way into the A&E section. But here it is again, and this time the news is good. For the first time, the City of Oakland hosts Uptown Unveiled!, a festival that celebrates its flourishing cultural scene. Attendees can tour the newly restored Fox Oakland Theater, ice-skate in the Oakland Ice Center, or view the debut of a public art exhibit called Luminous Oakland. Additionally, there'll be three music stages, food tastings, a fashion show, and a skateboarding contest. **(Victoria Nguyen)**

5–10 p.m., free
19th St at Telegraph, Oakl.
www.meetdowntownoak.com

FRIDAY
JUNE 19

FILM

"Norman McLaren: Genius of Animation"
The Junior Boys titled their latest album *Begone Dull Care* (Domino) in honor of a fellow queer Canadian, the animator Norman McLaren. whose film of the same name matches jazz and images drawn onto celluloid, generating a kineticism akin to the animations of Harry Smith. Oddball Films is hosting a too-rare program devoted to McLaren's movies, guest curated by Pete Gowdy, host of the weekly 78 rpm listening party Shellac Shack. The program includes includes *Begone Dull Care* (1949), the innovative pure visual action of *Blinkity Blank* (1955) and *Boogie Doodle* (1941), and an hour-long documentary. Get ready to do the dot dash. **(Johnny Ray Huston)**

8:30 p.m., $10
275 Capp, SF
(415) 558-8117
www.oddballfilm.com

MUSIC

Benga
Stretch your musical comfort zone to the far reaches of the intergalactic percussive spectrum and peep Benga's debut studio full-length *Diary of an Afro Warrior* (Tempa, 2008). This diary is written in mesmerizing wave patterns. It mirrors the disturbed rhythms of global-warmed oceanic tides and is punctured by bass designed to rock your dome out of its socket. Heed the sounds of a prime contributor to the explosive South London musical mutation known as dubstep. **(Michael Krimper)**

With Skream
9 p.m., $15
103 Harriet
103 Harriet, SF
(415) 431-8609
www.1015.com/103harriet/conjunto

FILM

Herb and Dorothy
"Art for art's sake is a philosophy of the well-fed," wrote Frank Lloyd Wright. In the endearing documentary *Herb and Dorothy*, Herbert Vogel, a retired postal clerk, and his wife, Dorothy, a former librarian, obliterate the stereotype of the affluent art collector. Turning the art world on its head, the Vogels stockpiled more than 2,000 works of art in their one-bedroom Manhattan apartment, despite their modest means. Before it was ever in vogue to own works by Sol LeWitt or Christo and Jeanne-Claude, the Vogels snatched up minimalist and conceptual art right and left. Theirs is a story of patience, pragmatism, and passion. They are living proof that you don't have to be a Christie's connoisseur to appreciate art — including art that appreciates in value. **(Laura Swanbeck)**

Call for times, $8–$10.50
Lumiere Theatre
1572 California, SF
(415) 267-4893
www.landmarktheatres.com

VISUAL ART

Chris Lux: "Give Me Some Peppermint Freedom"
The painter and sculptor Chris Lux has a gift for noteworthy show titles. At the moment, he also has a solo exhibition at Charlie James Gallery in L.A. called "Pick the Cat's Eyes Out." The title of Lux's hometown show for S.F.'s tiny-but-strong Jancar Jones Gallery also makes a demand, though it's a less violent and perhaps more enticing one. This is Lux's second show at the space, after last year's self-explanatory "Faux Modernist Posters of Four Letter L Word Nouns." Look him up on YouTube and discover the role of Kinder Blocks within his new rave sensibility. **(Huston)**

6-9 p.m. (continues through July 18), free
Jancar Jones Gallery
965 Mission, suite 120, SF
(415) 281-3770
www.jancarjones.com

SATURDAY
JUNE 20

EVENT

Summer Sailstice
You know how you get when it's one of those rare sunny days in San Francisco and you look out onto a bay full of peacefully bobbing sails, and you are suddenly filled with rage? If you are like me, you ask yourself, "Why is that not my life? Who do I need to sleep with to get on one of those boats?" Well, my friends, the answer is no one. To ring in the summer season, the Summer Sailstice festival beckons all water lovers to Treasure Island for a day of sailing, cruising, racing, windsurfing and onshore entertainment. Highlights include free sailboat rides, boat races and a photo treasure hunt. **(Nguyen)**

11 a.m.-10 p.m., free
Treasure Island
(415) 412-6961
www.summersailstice.com

MUSIC

Femi Kuti
A critical Afrobeat visionary of our day, Femi Kuti continues to refine the monstrous funk style originally pioneered by his father Fela Kuti in the 1970s. Keeping the Lagos, Nigeria heritage bold, he wields music as a weapon, singing politically charged words over uplifting grooves marked by polyrhythmic percussion, resounding brass fanfare, and jazzy keyboard arrangements. Like his father, Kuti is not afraid to draw on contemporary influences, blending fresh soul and hip-hop motifs into his sound. **(Krimper)**

9 p.m. $35
The Fillmore
1805 Geary Boulevard, SF
(415) 346-6000
www.livenation.com

VISUAL ART

Jillian Mcdonald: "Monstrosities"
Zombies are everywhere. Are they even more pervasive than vampires in today's cultural climate? Who knows, but they're usually cooler. If they can invade Jane Austen novels, there's no reason why they can't brings some blood-red mischief to the realm of white cubes. Bruce LaBruce has a zombie-themed show in L.A. at the moment, and SF is lucky enough to get some undead work by a different, perhaps more compelling Canadian artist, Jillian Mcdonald. One cornerstone of Mcdonald's new show "Monstrosities" is *Zombie Apocalypse*, a video she shot in the Marin Headlands. True to its name, "Monstrosities" mixes in some vampires with its portraits of the living dead. As Mcdonald might say, zombies love company. **(Huston)**

4–9 p.m. (continues through July 23), free
Michael Rosenthal Gallery
365 Valencia, SF
(415) 552-1010
www.rosenthalgallery.com

EVENT

Pints for Prostates
Just because prostate cancer is serious doesn't mean prevention awareness has to be. Rogue Ales has joined with Us TOO International Prostate Cancer Education and Support Network to host this beer-themed event, designed to entertain while educating about the importance of









early cancer detection. Rogue employees will dress as doctors while doling out brews, hosting latex glove contests (we'll let you imagine what that means), and serving Kobe Bleu Ball food specials. Sounds like a hell of a lot more fun than sending a yogurt top to the Susan B. Kommen Foundation. **(Molly Freedenberg)**

11 a.m.–late, free
Rogue Ales Public House
673 Union, SF
(415) 362-7880
www.rogue.com

DANCE/MUSIC

Renegade Rockers' 26th Anniversary
A foundation in the history of breakdance informs the Renegade Rockers' consistent dedication to the art form. For its upcoming 26th anniversary event, the group plans to showcase the skills that keep it competitive with the top worldwide players. "The Renegade Rockers' anniversary events encourage the dance scene to keep pushing limits and inspire new generations to come," says team captain Wicket. Beyond the expected high-energy battles, the crew is hosting a series of panel discussions on the history of street dance and workshops covering the basics from breaking to popping, locking, and rocking. **(Krimper)**

Noon (continues Sun/21), $10–$25
Various venues, SF
www.myspace.com/aintdatatripplethreat

EVENT

Journey to the End of the Night Oakland
Talk about virtual reality. This free street game, created by the Playtime Anti-Boredom Society and hosted by SFZero, takes elements of tag, video games, and urban adventure and melds them into one big night o' fun. The setting? Oakland at night. The event? A race: runners trying to make it through a series of checkpoints without being caught by a team of chasers, with only fleet feet and quick wits as weapons. Why? Just for the fun of it. Bring water and friends, but leave your wheels — and your boring normal life — at home. **(Freedenberg)**

7 p.m., free
Mosswood Park, Oakl.
www.journey.totheendofthenight.com

SUNDAY JUNE 21

MUSIC

Stern Grove Festival: Roberta Flack
You could empty your pocketbook for a ticket to three days of Golden Gate Park craziness at Outside Lands. Or, you could save a shit-ton and plan your outdoor-concertgoing summer weekends around the Stern Grove Festival, back for its 72nd season. All events are free, and the acts are sure to please nearly every taste. Legendary R&B vocalist Roberta "Killing Me Softly" Flack kicks off the fest with New Orleans pianist Davell Crawford; future weeks bring French siblings Les Nubians, folk singer Joan Baez, salsa-reggae purveyor Bruno "Sergent" Garcia, a Bay Area hip-hop showcase with Lyrics Born and others, Bollywood crooner Kailash Kher, cumbia musician Totó La Momposina, and traditional crowd-pleasers — who, let's face it, you'll rarely see elsewhere performing for no money down — San Francisco Symphony, San Francisco Ballet, and San Francisco Opera. **(Cheryl Eddy)**

2 p.m. (continues Sundays through Aug. 23), free
Sigmund Stern Grove
19th Ave. and Sloat, SF
(415) 252-6252
www.sterngrove.org

MONDAY JUNE 22

STAGE

LiLiA!
Who is Lilia Skala? A quick glance at her body of work will tell you she was an accomplished theatre actress whose career began in the late 1920s. The Viennese-born beauty graced stages in Europe and America, and is perhaps best known for her role in 1963's *Lilies of the Field,* where her performance opposite Sidney Poitier earned Academy Award and Golden Globe nominations. However, this barely scratches the surface of who Lilia Skala was. Through *LiLiA!*, written and performed by granddaughter Libby Skala, you'll discover how Austria's first female architect escaped Hitler's clutches and went from working in a zipper factory in New York to the Broadway stage and silver screen. **(Nguyen)**

8 p.m., $20.50
Freight & Salvage Coffeehouse
1111 Addison, Berk.
(510) 548-1761
www.thefreight.org

TUESDAY JUNE 23

MUSIC/STAGE

Tosca
If you're trying to seduce a metalhead into loving opera, Wagner might be the obvious way to go, but one could also make a case for indoctrination by Puccini. After all, the Italian composer's works tend to foreground sadistic elements, and even if they don't spell out doom in black letters, writing the same word out in bloody or velvet crimson is close enough. *Tosca* might be my fave Puccini opera, simply for the way in which its foreboding — partly conveyed through choral baritone — gives way to soprano terror. The SF Opera summer season mainstay brings the company debut of Adrianne Pieczonka in the title role. **(Huston)**

8 p.m., $15-$200
War Memorial Opera House
301 Van Ness, SF
(415) 864-3330
www.sfopera.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Libby Skala in *LiLia!* (see Mon/22); (2) Roberta Flack (see Sun/22); (3) still from Jillian Mcdonald's *The Scream* (see Sat/20); (4) promotional image for *Herb and Dorothy* (see Fri/19); (5) Femi Kuti (see Sat/20); (6) Adrianne Pieczonka and Lado Ateneli in *Tosca* (see Tues/23); (7) animator Norman McLaren (see Fri/19); (8) art by Chris Lux (see Fri/19); (9) Benga (see Fri/19).

LILIA! PHOTO BY DOUG MILNER; *TOSCA* PHOTO BY CORY WEAVER



FILM/VIDEO

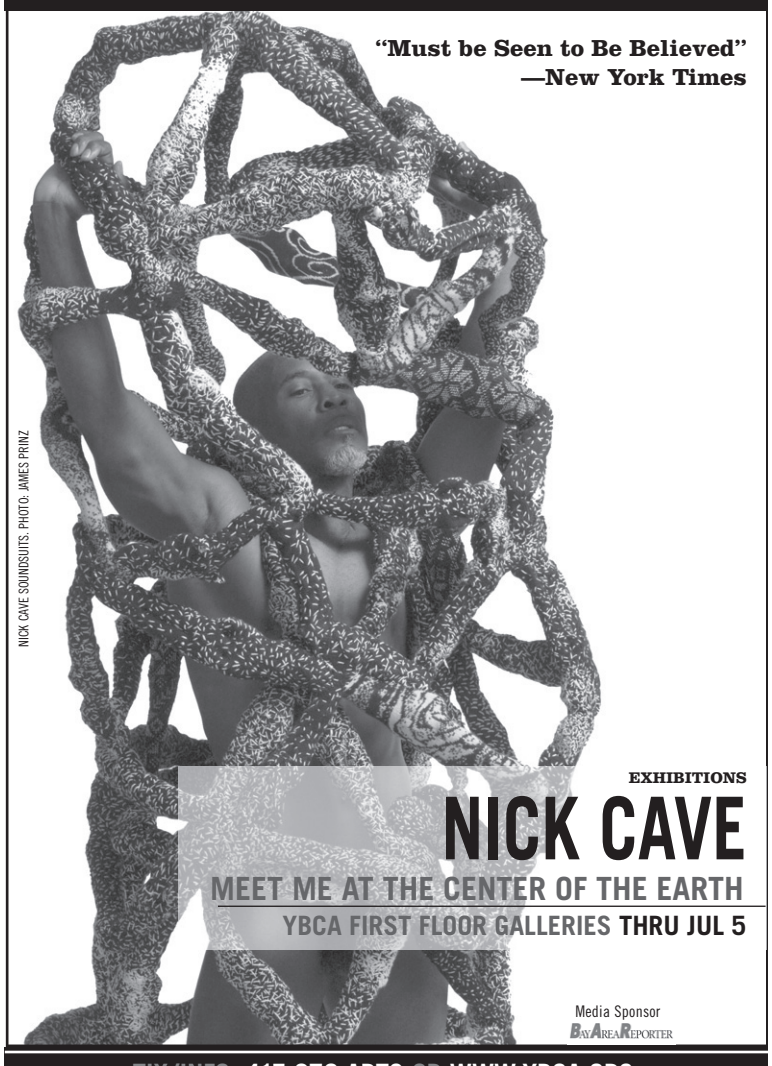
WE WANT ROSES TOO by Alina Marazzi // THU, JUN 18, 7:30 PM

Marazzi tells the history of 60s and 70s Italian feminism through diaries, illustrated romance novels, pop songs, home movies and other found footage. The filmmaker's rejection of objectivity and insistence on shaping history through a private and emotional lens shows how, for Italian feminists, communication had to take new feminine forms and the political was inseparable from the personal. (2007, 84 min, digital video)

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES
by Chantal Akerman
SAT, JUN 20, 7:00 PM & SUN, JUN 21, 2 PM

Jeanne Dielman is an uptight housewife who makes keeping house into an art. She maintains a rigorous schedule, including regular afternoon prostituting to help fund this art, her domestic sanctuary for herself and her teenage son. When an orgasm interrupts her perfect order, she comes unraveled. A beautiful new 35mm print reveals the breathtaking muted pastel palette designed with total precision. (1975, 201 min, new 35mm print)

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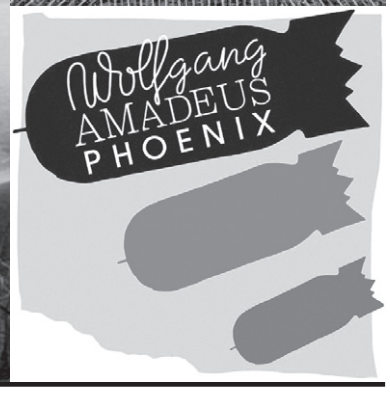


music

The Present is a trio — *Person Pitch* producer Rusty Santos, Mina, and Jesse Lee — set to grace San Francisco with its presence for the first time. Playlist is possessed by summer pop this week, with Cubic Zirconia offering an anti-work anthem and Phoenix flying in to inspire repeat listens.







Rusty never sleeps

The Present is a present for those who take the time to listen

By Johnny Ray Huston
johnny@sfbg.com

I'll be honest: interviewing Rusty Santos was a last-minute thing. I just found out that Santos's group the Present is coming to SF. And let me tell you, I'm bummed. While Santos and bandmates Jesse Lee and Mina are making music here, I'm going to be across the country in their hometown of New York City. One listen to Santos' production for Panda Bear's sublime *Person Pitch* (Paw Tracks) is all it takes to recognize his special studio grace, and based on the spacious beauty of *World I See* (Lo Recordings, 2008) and the new *Way We Are* (Lo Recordings), the Present is one of the few contemporary bands I'm eager to see live. So if you check out one of the shows, tell me how good it was for you.

SFBG *What are some of the first sounds you remember?*
RUSTY SANTOS The sweet potato salesman's song I heard as a kid in Japan. A lot of the vendors there sing these jingles that have probably been sung for generations and remind me of hymns. I lived in Nagoya for a few years when I was growing up, and my earliest sonic memories are from there.

SFBG *What were some of your favorite musical experiences as a kid, in terms of listening to music and making it?*
RS Playing in hardcore bands in high school was my most formative musical experience. Also singing in chorus in elementary school was important. My life was changed the first time I heard Michael Jackson.

SFBG *You're from Fresno and you've also lived in the Bay Area. What things did you love and not love about both?*
RS I love how Fresno rests in the valley at the foot of an immense mountain range. Being at sea level but separated from the ocean felt pretty isolated, but there's also this sense that the sky's the limit. San Francisco has a lot more history, and is of course more worldly, so that was my introduction to the kinds of cultural activities I would pursue after moving to New York.

SFBG *The Present is the Present, and as Rusty Santos you have songs or titles such as "Eternity Spans" and "Moving Time." What is it about time that interests or compels you?*
RS Time has always fascinated me because I kind of feel like it doesn't exist or at least doesn't behave in exactly the same way recording equipment captures it. I feel that with music it's possible to change the way people perceive time and help [them] appreciate it more.

SFBG *Did you see that Alan McGee of Creation Records fame named the Present as one of his favorite groups?*
RS Someone showed me that. I like a lot of Libertines and Babyshambles songs, and of course My Bloody Valentine. And Felt.

SFBG *What's the strangest or best description you've heard of your music?*
RS That would have to be Alan McGee comparing it to [Wolfgang Voigt's project] Gas. He's wrong, but that's a huge compliment.

SFBG *Panda Bear's* Person Pitch *is one of my favorite albums of recent years. You recorded it in Lisbon, and I'm wondering about your impressions of that place and how it might have influenced you.*
RS Portugal is amazing. My last name is Portuguese and the first time I traveled there I felt like there was some lost family connection.

SFBG *In an interview I did with him around the time of* Tilt *(Fontana, 1995), Scott Walker said he doesn't like the compression of most modern recordings. Would you agree with his view?*
RS Yes, I completely agree, except for when I disagree. Most of the time new music sounds flat and over-compressed, but in some cases it's used to genius effect.

SFBG *What are you looking forward to doing while you're in the Bay Area?*
RS I'm looking forward to checking out the bands we're playing with and seeing old friends. It will also be nice to get some coffee and visit Golden Gate Park. SFBG

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www.theeparkside.com

PLAYLIST

CUBIC ZIRCONIA
"Fuck Work"
(Savant Guard)
Laidback acid flashback, if you please, with a sentiment we can all relate to. Four too-cool New Yorkers make like a better M People and slap a fierce smiley-face on the new economy. **(Marke B.)**

THE GLASS
"Wanna Be Dancin'"
(Plant Music)
You wanted a pleasant electro-ecstatic stunner — complete with Lego-rave video and subtle "It Takes Two" sample — about dancing in the summer to get you dancing in the summer? Well, you got it, bub. **(Marke B.)**

MARINA AND THE DIAMONDS
"I Am Not a Robot" (from *Crown Jewels*)
(Neon Gold)
Marina and the Diamonds is actually a singular, young, neo-Kate Bush warbler named Marina, and she is killing it earworm-wise with this perfectly pitched, post-ironic anthem. **(Marke B.)**

PHOENIX
Wolfgang Amadeus Phoenix
(Glassnote)
Cute and cheeky as Roger Daltrey's ass in a 1975 Ken Russell romp. The production's flawless yet inspired, but the special ingredient is Thomas Mars: in a different manner than Morrissey, he makes singing to himself catchy. **(Johnny Ray Huston)**

THE STRANGE BOYS AND GIRLS CLUB
(In the Red)
Austin's Strange Boys' could easily have been produced by the eccentric Kim Fowley back in his heyday. The nasally vocals and matching instrumental twang are especially sonically similar to Gary "Alley-Oop" Paxton, but the group stands strong on its own, delivering no-frills rock-inspired R&B. **(Andre Torrez)**

VARIOUS ARTISTS
The Blasting Concept
(Smalltown Superjazz)
Shocking skronk and free jazz delights from Joakim Hoagland's side label, dressed up in handsome Bridget Riley-esque cover art. The ghost of Albert Ayler approves. **(Huston)**

VARIOUS ARTISTS
Kitsuné Tabloid by Phoenix
(Kitsuné France)
No surprise that the group likes Irma and Dusty and Roxy Music. The inclusion of Lô Borges, though, is a skeleton key. **(Huston)**

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Take a chance on me: the profiles of Isis (left) and Assemble Head in Sunburst Sound are rising, thanks to their acclaimed new releases. | ISIS PHOTO BY ROBIN LAANANEN



Adventureland, ho

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER I'm in the mood for



adventure — and so are you, apparently. Something off the beaten down and battered tourist path, something wild and glee and free to be you and me. And who is "me," anyway — when "me" is perpetually in flux, in free fall, riding the rapids of the collective unconscious? Don't fear the reaper, the creeper, the negative creeps, the swine flu, the digital, the Burner, the busted, the Man, the dude who defecates on your doorstep (especially if he cleans up after himself like a responsible pooch owner).

Maybe that's why adventure is the underlying theme, streaming willy-nilly, in talks with two very different guitarists and vocalists, generating very different sounds: Aaron Turner of Isis (and founder of Hydra Head Records) and Charlie Saufley, frontperson for San Francisco's Assemble Head in Sunburst Sound (see sidebar). You know it's in the air when players working in such varied modes of music-making as Isis and AHISS start talking about taking it off-road. Ask, for instance, Seattle resident Turner what he looks for as the sole A&R guy (and de facto art director) of Hydra Head, and he says, somewhat reluctantly because, "at the moment we're trying to cut back on what we take in — sort of because our boundless enthusiasm has led us take on too much. But if I were to summarize what we look for, it's an adventurous spirit."

Isis' latest album, *Wavering Radiant* (Ipecac) feels boundless, too: as clean and deep as a dive into a wooded swimming hole. Richly melodic passages, with unexpected ambient hues, make me picture the band is listening widely, beyond thrash and forebears (and Hydra Head like-mindeds) like the Melvins. From "Hall of the Dead," a layered, seven-minute-plus opus that brings to mind a *more* symphonic Neurosis or Mono, to "Ghost Key," which is at moments almost frothy and airy in its interplay of electronics and guitar and at others ascending and falling with loud, earthy thunder, the album, engineered by new producer Joe Barresi (who presently happens to be working with Saviours), seems to step back from crushing aggression and toward more nuanced arrangements tinged with post-rock and mathcore elements associated with Dillinger Escape Plan, Explosions in the Sky, and Mogwai.

And now that Isis has made inroads into the Billboard 200 — *Wavering Radiant* arrived at No. 98 — I wonder whether the group's sense of adventure may be contagious. "I don't think our music is inaccessible," Turner muses. "There's enough melody there, and certainly there's an energy that a lot of people will latch onto. But when it boils down to it, there's an element to the music that will make that a stretch in the mainstream realm." Hold on.

ISIS
With Helms Alee and Mamiffer
Tues/23, 9 p.m., $16
Great American Music Hall, 859 O'Farrell, SF
(415) 885-0750, www.musichallsf.com

ASSEMBLE HEAD IN SUNBURST SOUND'S 'GLORIOUS RESIGNATION'

You'd never suspect Assemble Head in Sunburst Sound was on a similar tip as Isis, but if you chat with guitarist-vocalist Charlie Saufley, he'll stop what he's doing — namely caring for his ailing father in Mountain View — and ponder the phenomenon, and yes, the adventurous vibe, of the current psych/stoner rock scene in the Bay Area. "The common thread of this newer generation of what we loosely call psychedelic bands is that I think they're running with what the first generation forgot," he explains good-naturedly. "A lot of them turned into a cliché, self-indulgent dinosaur bands. Now maybe everyone is carrying on the spirit of what those bands had when they were young and didn't know better and just fueled by that feeling of creating something new."

New for ASHISS: the kudos it's fielded for its new *When Sweet Sleep Returned* (Tee Pee), a successful cosmic-cowboy-derived marriage of Floyd and country-fied Byrds, as Saufley describes it, with a drizzle of *Revolver*-esque pop. Still, he's not sure what to make of the attention. "I haven't stopped aspiring to the dream of making a living doing this. I think someone might sneak through the cracks and break through. Aspirations exist but I do think there's a glorious resignation, like, 'Fuck it, I'm not going to see dollar one, so why not do what I want to do. There *is* that democratization of music creation: people who are really psyched if you put out a record on your own and make 500 of them. But I do also think people rally around that spirit — 'I'm never going to make money, so I'm just going to be prolific and put it out there.' It's the hardcore ethic come to life." SFBG

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Can't stop, won't stop! From left: Chelsea Starr and Glendon Hyde, a.k.a. Anna Conda, are two of photographer Molly Decoudreaux's "Creatives," Green Velvet sports a feathered 'do, and Ninja Tune's Daedelus proudly meets his Waterloo.



Juicy gotcha krazy

By Marke B.
superego@sfbg.com

SUPEREGO Oh, who the hell cares what I think this week? It's summer and our party hormones — *partymones* — are totally going apeshit. Before I get into the upcoming party musts, though, I will leave you with one quasi-abstract musing. The thing I'll miss most about analog TV, besides the term "vertical hold," is the sound of someone frantically banging the top of the box to stabilize the picture. If anyone's thinking of sampling that in a killer track, now's the time. Slap that bitch!

NINJA TUNE

It's been a coon's age since the forward-thinking label threw one of its freaky bashes here in San Francisco, and despite some questionable recent signings (Thunderheist? Er, pass), it's pulling out its new big guns with this one. Before he brought down the house on the Brainfeeder tour last year, I couldn't look at foppish L.A. synth-master Daedelus without flashing back to my more ill-starred '80s sartorial choices. But he proved himself up to the minute with edgy future bassism and over-the-top Beethoven-like symphonic flourishes. New New Romantic? Sure. Montreal dancehall warper Ghislain Poirier is back as well, and will benefit from Mighty's mighty bass boost. Opening up is Daly City's underground patron saint, Mochipet.
Thu/18, 9 p.m., $10 advance. Mighty, 119 Utah, SF. www.mighty119.com

"THE CREATIVES"

There's nothing more terrifying to me than a drag queen out of drag. Here I'll be all gossiping tipsily with someone and say something like, "Oh gurl, that Ambrosia Salad mess truly sucked a big one with her number last Friday." And then he'll say in a deep voice, "I'm Ambrosia Salad, asshole" — and I'll have to backtrack faster than Scooby and Shaggy from Bluebeard's tacky ectoplasm. Luckily, hottie photographer Molly Decoudreaux provides a key with her new exhibition, "The Creatives: Daytime Portraits from a Queer Nightlife," in which she ingeniously snaps notorious movers and shakers in their casual home habitats. Who knew these queens had homes? The opening party should be darling.
Sat/20, 7 p.m.–10 p.m., continues through July 10, free. A.Muse Gallery, 614 Alabama, SF. www.yourmusegallery.com

SUREFIRE

That lively Bay nexus for all things dubstep, Surefire Sound, has gone monthly at Triple Crown (yay) and has a stellar June lineup planned. Distance, a hurricane force from the U.K. whose "Night Vision" track on Planet Mu pummels the darkness into submission, brings his streetwise wobble to the tables. Toronto's XI gets gnarly, his ragamuffin moments reflective of Canada's simmering melting pot. And much-admired local DJ Antiserum possesses the just-right combination of longtime jungle and breaks experience and wild viral style to crank the party up madly.
Sat/20, 10 p.m., $10. Triple Crown, 1760 Market, SF. www.triplecrownsf.com

GREEN VELVET

True eccentricity is still a rarity on the techno scene, which tends to forego stand-out personalities in favor of mix-friendly assimilation. This can be a good thing: we don't need another Prodigy, surely. But Green Velvet, the wacky track producer also known as house pioneer Cajmere, gets the balance between dance floor motion and the conceptually bizarre perfectly. The influence of his earworm cuts like "The Stalker," "Flash," and the oddly Eminem-summoning "La La Land" is strongly felt on recent underground Berlin styles and throughout the goofy Dirty Bird label technoverse. He'll be in town with bonkers duo Designer Drugs, who manage to make electro-sleaze still relevant-sounding, to help celebrate the birthday of one of my favorite SF DJs, Richie Panic.
Sat/20, 9 p.m., $15 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

DJ SAID

A decade ago, when the Internet was still booming, Said Adelekan brought some serious dance floor spirit to that oft-soulless go-go period with his local Afro-House movement, his Fatsouls label, and his lovely Atmosphere parties. I'm absolutely delighted that he and Fatsouls have resurfaced — goddess knows we could use a little more Afro-injection — to release a new full-length Fatsouls joint, Sun of Gao. Joining Said (and many familiar friendly faces from those days, I hope) will be the luminous DJ Dedan of the great Brothers and Sisters party in Oakland. Expect everything deeply felt, from Afrobeat to minimal techno — oh, and Nigerian legend Rasaki Aladokun on the talking drum.
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MUSIC

Goran Bregovic



PREVIEW I'm a reactionary when it comes to miscegenated American pop and world music: Paul Simon's South African appropriations (unself-conscious baby-boom entitlement), Vampire Weekend's recent iteration (self-conscious, sneering entitlement), and Beirut's similar (well-meaning, self-conscious attempts at naturalness) foray into the Eastern European musical forms. I mean, come on you well-born Eastern-seaboard Protestants, don't you have your own cultural traditions to plunder?

Without a qualm, one can look toward the Balkans as a source for authentic cultural product. In the previous century alone, this region's peoples have been battered about by bitter battles among fascist, communist, and capitalist systems. Against this political backdrop, ordinary life takes on an air of untethered surreality, and life can imitate art, and/or art becomes the most logical response to the ambient chaos. In the case of Goran Bregovic, his life resembles an amalgam of Tom Stoppard's *Rock 'n Roll* and Aleksandar Hemon's *Nowhere Man*. Half-Serb, half-Croat, Bregovic has had a long musical career (he's been a professional guitar player since 15) and currently composes film scores as well as modern-day gypsy music.

Bregovic played with a Yugoslavian rock band called the White Button, and became a bona fide Balkan teen rock idol. He lived in a drug-dazed Italian exile at 20, and was nearly a professor of Marxism by 24. He is a thoroughly modern global star, and has collaborated with Iggy Pop and Cesaria Evora. Bregovic is currently on tour with a nearly 40-person ensemble called the Wedding and Funeral Orchestra. The gypsies are real, the horns are very likely 100 years old, and there's a string ensemble, a men's choir, and three Bulgarian singers. The tunes range from mournful to ecstatic; if cathartic party music speaks to you, this is your show. **(Lauren Giniger)**

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Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Showcase" Café du Nord. 7:30pm, $12-20.
Federalists, Dave Smallen, Soft White Sixties, Jonathan Devoto Rickshaw Stop. 8pm, $8.
Ken Flagg and Rebecca Cross Retox Lounge. 9pm, $6.
Gosta Berling, Kid Mud, Skeletal System El Rio. 8pm, $5.
Davis Jones, Eric Andersen and Tyler Stafford, Melissa McClelland Hotel Utah. 8pm, $7.
Ben Kweller, Jones Street Station, Princeton Slim's. 8:30pm, $19.
Harvey Mandel and the Snake Crew Biscuits and Blues. 8pm, $16.
Queers, Mansfields, Hot Toddies, Atom Age Bottom of the Hill. 8:30pm, $12.
Rad Cloud, Stereo Glitter, Arcadia Play Knockout. 9pm, $7.
Resist, Drain the Sky, Abrupt, Exile, New Earth Creeps Annie's Social Club. 8pm, $7.
Shellac, Arcwelder Great American Music Hall. 9pm, $16.
Tippy Canoe, Pat Hull, Corner Laughers Hemlock Tavern. 9pm, $6.
Chris Velan, Nicki Bluhm and the Gramblers Connecticut Yankee, 100 Connecticut, SF; (415) 552-4440. 8pm, $8-10.

JAZZ/NEW MUSIC

Jacob Fred Jazz Odyzzey, Tracorum Elbo Room. 9pm, $10.

FOLK/WORLD/COUNTRY

Gaucho Amnesia. 8pm, free.
Audrey Howard and the Misters, J. White Climate Theater, 285 Ninth St, SF; www.climatetheater.com. 8pm, $7-15.
Mitch Marcus Sessions Amnesia. 10pm, free.
John Rich, LeAnn Womack, Jason Michael Carroll, Lee Brice, Holly Williams Fillmore. 8pm, $12.50.
Zej Plough and Stars. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Crystal Method Grand Ballroom. 8pm, $33.
Fame Bar on Church. 9pm. With rotating DJs.
Jam Wednesdays Infusion Lounge. 10pm, free. With DJ Slick Dee.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 18

ROCK/BLUES/HIP-HOP

"Belden Summer Concert" Red Devil Lounge. 8pm, $15. With Glorified HJ.
Blacks, Red Verse, Ferocious Few Rickshaw Stop. 8pm, $10.
Bryn Loosley Band, US and the Brotherhood Grant and Green. 9:30pm, free.
Fresh and Onlys, Idle Times, Snakeflower 2 Hemlock Tavern. 9pm, $6.
Kajillion, Cloakwheel, Big Blue Whale Annie's Social Club. 8pm, $7.
Grag Laswell, Pete and J Café du Nord. 9pm, $12.
Majority Lost, Perfect Machines, Kill the Kids

CONTINUES ON PAGE 24 ››

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THURS/18
ROCK/BLUES/HIP-HOP
CONT>>

Thee Parkside. 9pm, $7.
Present Knockout. 10pm, $8.
Todd Rundgren, Paul Freeman Slim's. 8pm, $22.
Shellac, Arcwelder Great American Music Hall. 9pm, $16.
Jason Spooner, Walty, Joel Streeter Hotel Utah. 9pm, $10.
Earl Thomas unplugged Biscuits and Blues. 8pm, $16.
Viva Voce, Cut Off Your Hands, Y La Bamba Bottom of the Hill. 9pm, $12.

JAZZ/NEW MUSIC
Eddie Palmieri All-Stars Yoshi's San Francisco. 8 and 10pm, $35.
Jimmy Herring Band with Jeff Sipe, Greg Osby, Matt Garrison, and Scott Kinsey Grand Ballroom. 8pm, $25.

FOLK/WORLD/COUNTRY
Tom Chandler Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Sly and Robbie, Heavyweight Dub Champion Independent. 9pm, $25.
Tipsy House Plough and Stars. 9pm, free.
Emily Jane White, Prairie Dog, Mirabelle
Phoenix, Erin Brazil Amnesia. 9pm, $7.
Zap Mama Bimbo's 365 Club. 8pm, $30.

DANCE CLUBS
Afrolicious Elbo Room. 9pm, $6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee, with Hakobo, spin Afrobeat, Tropicália, electro, samba, and funk.
Bingotopia Knockout. 7-9:30pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Molly.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
DJ Zhaldee Infusion Lounge. 9pm, free.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Metiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Sly and Robbie, Heavyweight Dub Champion Independent. 9pm, $25.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.



FRIDAY 19

ROCK/BLUES/HIP-HOP
Fort Knox Five Paradise Lounge. 10pm, $10.
Jeremy Goodfeather, Pura Fe, Nomi, Coexist Hotel Utah. 9pm, $10.
PJ Harvey and John Parish, Pop Parker Warfield. 8pm, $42.
Kapakahi, Bayonics, Stranger, DJ Deedot Slim's. 9pm, $15.
Murder of Lillies, Saints of Ruin, Lurid Bliss, Black Acacias Annie's Social Club. 9pm, $7.
Charlie Musselwhite Biscuits and Blues. 8 and 10pm, $35.
Nouvelle Vague Grand Ballroom. 8pm, $27.
Outformation, Five Eyed Hand, Jimmy and the Heavenly Knockers Café du Nord. 9:30pm, $12.
Present, Egadz!, Railcars, Queens Thee Parkside. 9pm, $8.
Skitzo, Savage Machine, Farticus, Cretaceous, Fluff Grrl Submission, 2183 Mission, SF; www.sf-submission.com. 9pm, $8.
Sleepy Sun, Spindrift, Assemble Head in Sunburst Sound, DJ Wet Burrito Great American Music Hall. 9pm, $13.
Sol'Jibe Mojito, 1337 Grant, SF; (415) 596-3986. 9pm.
Trainwreck Riders, Botticellis, Gilded Rocks Bottom of the Hill. 10pm, $12.
We Be the Echo, Martin Bisi, Great Dictator Hemlock Tavern. 9pm, $7.

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Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Terry Disley Shanghai 1930. 7:30pm, free.
Eaton-Barics Quintet Red Poppy Art House. 9pm, $10-15.
Eddie Palmieri All-Stars Yoshi's San Francisco. 8 and 10pm, $38.
Emergency String (X)tet Meridian Gallery, 535 Powell, SF; (415) 398-7229. 8pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.
Hiromi's Sonicbloom with David Fiuczynski Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $20-60.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6pm.
Steve Lugerner Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

FOLK/WORLD/COUNTRY

Bluegrass Bonanza Plough and Stars. 9pm.
Early Friday Amnesia. 7-9pm, free. With Rob Reich and Craig Ventresco.
King Sunny Ade and His African Beats Independent. 9pm, $25.
London Street Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Spider Compass Good Crime Band Dolores Park Café. 7:30pm, free.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Afrolicious Presents Elbo Room. 10pm, $7. Afrofunk, Latin, and electro with Jeremy Sole, DJ Wiseacre, Pleasuremaker, and Señor Oz.
Alcoholocaust Presents Riptide Tavern. 9pm, free. DJ What's His Fuck spins old-school punk rock and other gems, while Jake Hout from Everything Must Go plays live acoustic sets at 10:30pm and midnight.
Ali Shaheed Muhammad Mighty. 9pm, $10. With DJs Ren the Vinyl Archeaologist and Sake One.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Blow Up Knockout. 10pm, $10-15. Electro-disco-noir with DJ Jefrodisiac, Ava Berlin, and guest Them Jeans.
Deep Fried Butter, 354 11th St., SF; (415) 863-5964. DJs jaybee, David Justin, and Dean Manning spinning indie, dance rock, electronica, funk, hip hop, and more.
DJ Don't Stop Amnesia. 9:30pm, $5.
Designer DJs and DJ E Rock Infusion Lounge. 9pm, $20.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

CONTINUES ON PAGE 26 ››

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Sat. June 27, 8:15pm THE BAGUETTE QUARTETTE w/ Odile Levault *$15adv/$17door*

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Wed, Thurs, June 24, 25
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special guest DJ DUMMY (6/25)
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Fri, Sat, Sun, June 26, 27, 28
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Mon, June 29
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Wed, July 1
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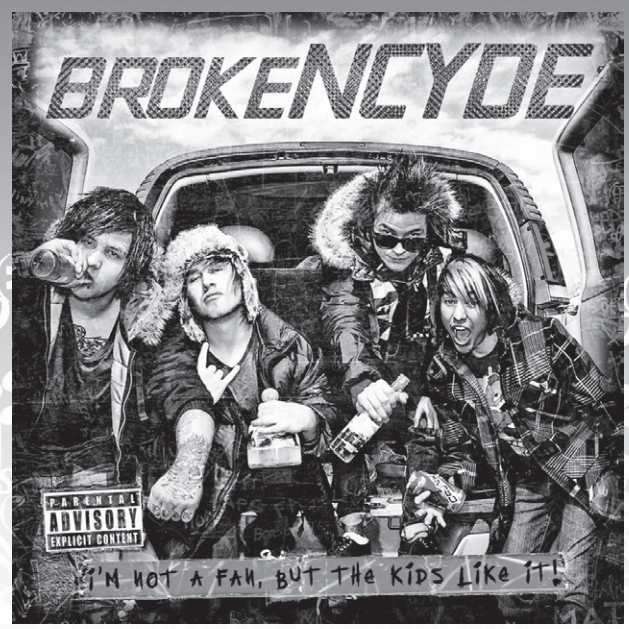
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FRI/19
DANCE CLUBS
CONT››

Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
Loose Stud. 10pm-3am, $5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, $2-4. With DJs Primo, Daniel, and Lost Cat spinning doo wop, one-hit wonders, and soul.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Rock This Town Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, free. Tomas Diablo and guests spin rock, pop, funk, swing, New Wave, and more.
Sisterz of the Underground Club Six. 9:30pm, $10. An all female line up with dance performances and DJs Lady Fingaz, Shredone, Green B, and more.

SATURDAY 20

ROCK/BLUES/HIP-HOP

L'Avventura Hotel Utah. 9pm, $6.
Les Claypool, Yard Dogs Road Show Warfield. 8pm, $36.
Cons, Rising Sound, Mister Loveless Annie's Social Club. 9pm, $10.
Fear the Fiasco, Iron Witch, Lucabrazzi Thee Parkside. 2pm, free.
Katie Garibaldi, Jesse Brewster, Welcome Matt Broadway Studios. 9pm, $12. Awareness-raising event for senior dog rescue organization Muttville.
Heavy Petty Grant and Green. 9:30pm, free.
Hightower, One in the Chamber, Futur Skullz El Rio. 9pm, $7.
"Lonely Hearts World Tour" Slim's. 9pm, $20. With Easy Star All-Stars and Blue King Brown.
Lord Loves a Working Man Red Devil Lounge. 8pm, $10. With Hubba Hubba Revue.
Lucky Jesus, Control-R, Black Pandas Hemlock Tavern. 9pm, $6.
Shawn Mullins, Alex Woodard Great American Music Hall. 9pm, $21.
My First Earthquake, Blue Rabbit, B and Not B Café du Nord. 9:30pm, $10.
Polkacide, Go-Going-Gone Girls, Meat Sluts Bottom of the Hill. 9:30pm, $10.
EC Scott Biscuits and Blues. 8 and 10pm, $20.
Stitches, Lews, Crazy Squeeze, Complaints Thee Parkside. 9pm, $10.
Superbooty, Neverland Bimbo's 365 Club. 9pm, $22.
White Rabbits, Subjects Independent. 9pm, $14.

JAZZ/NEW MUSIC

Allen Toussaint Quartet Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, $20-60.
Eddie Palmieri All-Stars Yoshi's San Francisco. 8 and 10pm, $38.
Pete Yellin's Quartet Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleyministry.org/jazzvespers. 5pm, free.
Linda Tillery and the Cultural Heritage Choir Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 3pm, $5-15.

FOLK/WORLD/COUNTRY

Rob Bayne Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Culann's Hounds Plough and Stars. 9pm.
Femi Kuti Fillmore. 9pm, $35.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Booty Bassment Knockout. 10pm, $5. Hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
DJ Trevor Simpson and DJ E Rock Infusion Lounge. 9pm, $20.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Hellatight Amnesia. 9pm, $5. DJs Asti Spumante and Vinnie Esparza spinning 80's, soul, hip hop, and disco.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.
NonStop Bhangra Rickshaw Stop. 9pm, $20. Desi-

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BLUE RABBIT
B AND NOT B
SUNDAY JUNE 21 6:30PM $12/$14 (INDIE) ALL AGES
THE CAB
THE SECRET HANDSHAKE
THE SUMMER SET
EYE ALASKA
ANARBOR
MONDAY JUNE 22 8PM $12 (SONGWRITER)
GARY JULES
THE ECHO FALLS
TUESDAY JUNE 23 8PM $10 (INDIE) 18+
AMBIENCE
DAVID KNIGHT
THE MOONLIGHT ORCHESTRA
WEDNESDAY JUNE 24 9PM $10/$12 (ELECTRONIC)
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MOCHIPET
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THURSDAY JUNE 25 9PM $12 (ROCK)
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FRIDAY JUNE 26 9:30PM $10/$12 (ROCK)
PEBBLE THEORY (RECORD RELEASE)
THE PAPERSONS
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SATURDAY JUNE 27 9PM $12 (ROCK)
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SUNDAY JUNE 28 8PM $10 (SONGWRITER)
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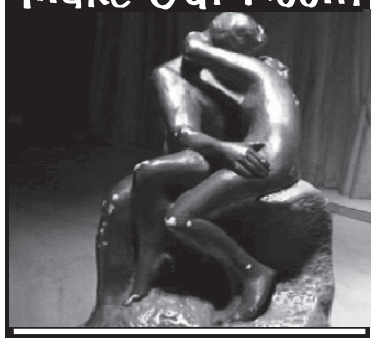
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driven beats with DJ Jimmy Love and Dholrhythms Dance Troupe (performing at 10 and 11pm). Come early (9:30pm) for Bhangra dance lessons with Vicki Virk.
Saturday Night Soul Party Elbo Room. 10pm, $10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.
Twilight T-Dance Party Beringer Vineyards, 2000 Main, St. Helena; (707) 963-8989 ext. 2017. 6-9pm, $25. Enjoy music with DJ Rotten Robbie and wine tastings in honor of gay pride month.
White Party Ruby Skye. 9pm, $50. Dress in white and hear Donald Glaude, Donovan, Bali, DJ Helicopter, and more.

SUNDAY 21

ROCK/BLUES/HIP-HOP

"Alice's Seventh Annual Summerthing Concert" Speedway Meadow, Golden Gate Park, SF; www.radioalice.com. Noon-5pm, free. With Gavin Rossdale, Matt Nathanson, Sugar Ray, and Parachute.
Cab, Secret Handshake, Summer Set, Eye Alaska, Anarbor Café du Nord. 6:30pm, $14.
Roberta Flack, Davell Crawford Sigmund Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.
Grizzly Bear, Here We Go Magic Fillmore. 9pm, $22.50.
Hilbert's Hotel Grant and Green. 8:30pm, free.
Minmae, Love is Chemicals, Jubala Bottom of the Hill. 9pm, $8.
"A Night of Short Sets" Hemlock Tavern. 9pm, $5. With members of Pillows, Porch Flies, Turks, Old Fashioned Way, She Mob, and Pulses.
Vice Squad, Lower Class Brats, Pullout, Ruidos Thee Parkside. 8pm, $12.

JAZZ/NEW MUSIC

Goran Bregovic, Wedding and Funeral Orchestra Nob Holl Masonic Auditorium, 1111 California, SF; www.sfjazz.org. 7pm, $20-60.

FOLK/WORLD/COUNTRY

Los de Abajo Slim's. 8pm, $16.
Kitchen Fire Thee Parkside. 4pm, free.
John Sherry, Kyle Thayer and friends Plough and Stars. 9pm, free.
Vagabond Opera, Opening Act Amnesia. 9pm, $7-10.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJ Sep, Maneesh the Twister, and DJ Arson.
45 Club Special Funky Father's Day Explosion Knockout. 9pm, free. With DJs dX the Funky Granpaw, Dirty Dishes, and English Steve.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers."
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 22

ROCK/BLUES/HIP-HOP

Grizzly Bear, Here We Go Magic Fillmore. 9pm, $22.50.
Gary Jules, Echo Falls Café du Nord. 8pm, $12.
Mutilators, Insomniaxe, Frankenstein L.I.V.S., DJ dX the Funky Granpaw Elbo Room. 9pm, $6.
Penny Dreadfuls, Fixt Hemlock Tavern. 7pm, $5.

JAZZ/NEW MUSIC

"Go Left Fest: Where Creative Arts Collide" Yoshi's San Francisco. 8pm, $40. With Marshall Allen, Ishmael Reed, Roswell Rudd, and more.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Krazy for Karaoke Happy Hour Knockout. 5-10pm, free. Belt it out and drink it down with host Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Big-stage karaoke with the Lovely Eileen.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing

CONTINUES ON PAGE 30 ››

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PHOTO OF HIGHTOWER



Hightower, One in the Chamber, Futur Skullz

PREVIEW Hightower is quite possibly the only prog rock group that could be accurately described as "gnarly" (sorry, Van Der Graaf Generator). Proving that complex compositions and unpretentious rock 'n' roll aren't mutually exclusive, the San Francisco power trio mixes unpredictable tempos and spacey guitar shredding with beer- and weed-fueled skate thrash to create a style tailor-made for raging circle pits and blacklight poster stare-downs. With song titles like "Wizardhawk" and "I Am the Wallride," the band celebrates and pokes fun at some of the, er, imaginative concepts of their bell-bottomed forefathers. But even if you think the term "progressive rock" is shorthand for overly complex wanking, Hightower proves the genre can be surprisingly crucial.

I inadvertently stumbled into a show featuring local metal band Futur Skullz about a month ago and was blown away by how LOUD these guys play. There's nothing about them that isn't deafening — the thrash-meets-sludge guitar, buzzing bass, crusty-ass vocals, and thundering drums are ready to pummel, but with enough variation to keep their sets interesting. Like Hightower, Futur Skullz combine massive, arena-ready riffs with relatable garage band energy; it's a case of powerhouse heavy metal filtered through punk rock sensibilities. Oakland-based One in the Chamber's collage of punk, stoner metal, aggressively jazzy weirdness, and everything in between completes this bill, which should be a revelation to anyone whose nights out have been lacking raw power. **(Tony Papanikolas)**

HIGHTOWER, ONE IN THE CHAMBER, FUTUR SKULLZ Sat/20, 9 p.m., $7 (21 and over) El Rio, 3158 Mission, SF. (415) 282-3325, www.elriosf.com

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Image of Four Winds by RJ Muna

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SKINNER
111 MINNA GALLERY presents
WORSHIP THEE KINDLY
THE DARK HAND THAT GUIDES ME
Art Opening
A new installation of epic proportions from Sacramento, CA artist Skinner
June 4- June 27th, 2009


WEDNESDAY, JUNE the 17TH
Qoöl
The original clubbing happy hour in SF (if not the world) with rotating resident DJs featuring resident DJs Sciencefiction, Gil, and Jondi, guest DJs Farzana and Javaight
FREE before 6pm, $5 cover

THURSDAY, JUNE the 18TH
CLOSED

FRIDAY, JUNE the 19TH
Friday Happy Hour
Drink specials
Doors open at 5 pm, no cover

Listening Lounge: diggin' deep
A party every third friday for connoisseur's of eclectic sound
Featuring: Apollo, B.cause, King Most, Feelosophy, Xariusound, and Cedication.Crimes
Doors open at 9, $5 before 10:30

SATURDAY, JUNE the 20TH
Shine | Third Saturdays
present a special shoe release party in honor of Chico Brenes
Featuring DJs Swift Rock, Digga, Retsel, Ant-1, Novacaine, Co2, Universal, and special guest DJ J Espinosa
7-10 invite only, doors open to public at 10pm

SUNDAY, JUNE the 21ST
CLOSED

MONDAY, JUNE the 22ND
CLOSED

TUESDAY, JUNE the 23RD
Sketch Tuesday
Drinks specials
6pm - 10pm, no cover

For updated info, check
punksgit.blogspot.com
mtstmn.com
111minnagallery.com

FREE POOL EVERY SUNDAY
ARGUS LOUNGE
A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 6/17 DJ DR. D. AND DJ WETNAP 10PM
THU 6/18 THE DAVEYS (OREGON) AND LORD SCRUMMAGE (DETROIT) 9PM
FRI 6/19 KNIGHTS OF THE ROUND TABLES 10PM
SAT 6/20 DJ VISA V. 10PM
SUN 6/21 DJ DWELL 7PM
DJ TOE-KNEE AND LOLA 10PM
MON 6/22 HOLIDAY BY MISTAKE 10PM
TUES 6/23 ALCOHOLOCAUST W/ WHATSHISFUCK. PUTE MADRE AND THE WIZARD 9PM
WED 6/24 LESLIE AND SEAN'S BACK TO CHICAGO PARTY W/ DJ SEAN R. 10PM

3187 MISSION @ VALENCIA
SAN FRANCISCO • 415.824-1447
WWW.ARGUSLOUNGE.COM

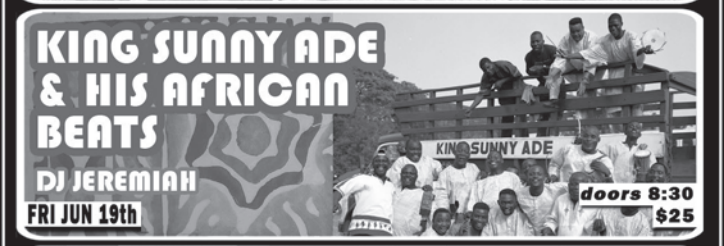


THE INDEPENDENT

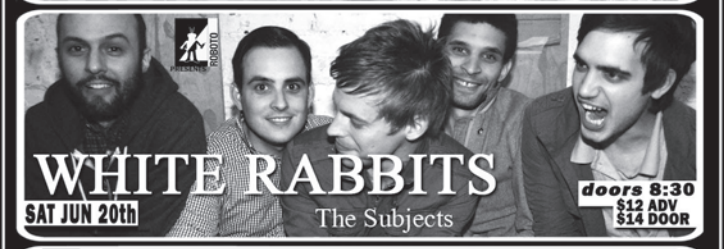
www.theIndependentsf.com



THU JUN 18th — doors 8:30 — $25



FRI JUN 19th — doors 8:30 — $25



SAT JUN 20th — doors 8:30 — $12 ADV $14 DOOR



TUE JUN 23rd — doors 7:30 — $15



WED JUN 24th — doors 8:30 — $15

THU 6.25/ DOORS 7:30/ $13 ADV • $15 DOOR
PAPERCUTS
PORT O'BRIEN
STILL FLYIN'

FRI 6.26 & SAT 6.27/ DOORS 8:30/ $18 ADV • $30 2-DAY
THE U.S. AIR GUITAR CHAMPIONSHIPS

SUN 6.28/ DOORS 8:30/ $15
SUNSET PROMOTIONS PRESENTS
TORTURED SOUL

WED 7.1/ DOORS 7:30/ $12
DEER TICK
DAWES • DUSTY RHODES AND THE RIVER BAND

THU 7.2/ DOORS 7:30/ $12 ADV • $14 DOOR
THE TALLEST MAN ON EARTH
NATHANIEL RATELIFF + THE WHEEL

FRI 7.3/ DOORS 8:30/ $20 ADV • $23 DOOR
THE ABYSSINIANS
ETANA
ROOTS REVEALERS

TUE 7.7/ DOORS 7:30/ $15
DIRTY PROJECTORS
WHAT'S UP?

WED 7.8/ DOORS 8:30/ $20
PATTERSON HOOD & SCREWTOPIANS

THU 7.9/ DOORS 7:30/ $15
SURPRISE ME MR. DAVIS & VERY SPECIAL GUEST

FRI 7.10/ DOORS 8:30/ $20 ADV • $22 DOOR
KPIG PRESENTS
CRACKER

SAT 7.11/ DOORS 8:30/ $12 ADV • $14 DOOR
BRAY
ALBUM RELEASE PARTY
RUBBERSIDEDOWN

SUN 7.12/ DOORS 7:30/ $15
BIG SAM'S FUNKY NATION
TRACORUM

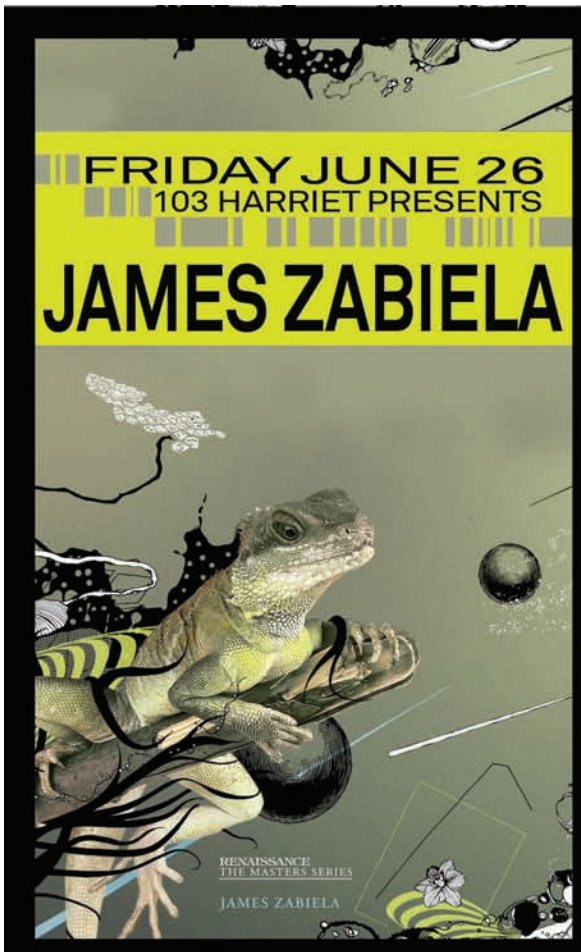
TUE 7.14 & WEDS 7.15/ DOORS 7:30/ $25
BICYCLE FILM FESTIVAL PRESENTS
BLONDE REDHEAD

THU 7.16/ DOORS 8:30/ $15 ADV • $17 DOOR
MEZZANINE PRESENTS
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RYE RYE • TREASURE FINGERS

628 Divisadero St. at Hayes, San Francisco / Tickets: TICKETWEB.COM & 866.468.3399
or at Box Office, Monday - Friday 11AM - 6PM (10 PM on show nights)
Info: 415.771.1421 / All Shows 21+ / General Admission / Extremely Limited Seating

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FRIDAY JUNE 26



JAMES ZABIELA

A technical wizard and with a love of all things sci-fi, James Zabiela is at the forefront of new DJ/production talent smashing the glass ceiling of the global superstars. He's played to a room full of suited Japanese businessmen when showcasing Pioneer's latest equipment, in front of 60,000 people in South America and just about every imaginable situation in-between. From the beginnings of winning a bedroom DJ competition to Sasha personally signing James to his UK DJ agency Excession, things have skyrocketed.

Armed with his fully loaded laptop, effects units, CDs and other box of tricks, James has created his own place on the scene. He holds residencies at Space-Ibiza and Pacha-New York and had successful compilations released on Renaissance as well as EPs and singles.

ALONG WITH
HAC LE LISTED/AURALISM/PLAYCOMUSIC
ROOZ DEEP BLUE/BACK2BASICS
TAJ 1015/END UP



OUT NOW: RENAISSANCE THE MASTERS SERIES
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1015

• PRESENTS •

FRIDAY JUNE 26TH



WWW.ALYANDFILA.COM
EGYPT

21+ // 10PM-6AM
1015 FOLSOM ST // SF
WANTICKETS.COM/1015
WWW.1015.COM

TAJ
KEVIN KIND
JOHN BEAVER
DJ BLURR
LYNDSAY

OFFSHORE

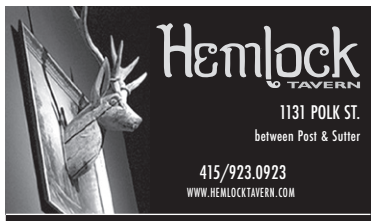
DJ LINKS.COM

MON/22
DANCE CLUBS
CONT››

about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Smile Presents Knockout. 10pm, $5. With DJ Neil Martinson.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 23
ROCK/BLUES/HIP-HOP
Ambience, David Knight, Moonlight Orchestra Café du Nord. 8pm, $10.
Carbon Leaf, Trevor Hall Independent. 8pm, $15.
Cry Muscles, Genei Elbo Room. 9pm, $7.
Hit the Switch, Hot Heresy, Sweet Revenge Thee Parkside. 8pm, $6.
Impediments, Mind, Outdoorsmen Knockout. 10pm, free.
Iron Witch Knockout. 10pm, free.
Isis, Helms Alee, Mamiffer Great American Music Hall. 9pm, $16.
Mewithoutyou, Dear Hunter, Bear Colony Slim's. 8pm, $16.
Nihlotep, Vesterian, Condemned to Live Hemlock Tavern. 9pm, $6.
Raised by Robots, Blank Slates, I the Mighty Red Devil Lounge. 8pm, $8.
Starfucker, Atole, White Cloud Bottom of the Hill. 9pm, $10. SFBG





1131 POLK ST.
between Post & Sutter
415/923.0923
WWW.HEMLOCKTAVERN.COM

WED 6/17 — TIPPY CANOE 9PM $6
PAT HULL (CHICO)
THE CORNER LAUGHERS

THU 6/18 — THE FRESH & ONLYS 9PM $6
IDLE TIMES (SEATTLE)
SNAKEFLOWER 2

FRI 6/19 — WE BE THE ECHO 9PM $7
MARTIN BISI (NYC)
THE GREAT DICTATOR
(EX-TFUL282, NEUNG PHAK)

SAT 6/20 — LUCKY JESUS 9PM $6
CONTROL-R
THE BLACK PANDAS

SUN 6/21 — A NIGHT OF SHORT SETS 9PM $5
FEATURING PERFORMANCES BY MEMBERS OF
PILLOWS
OLD FASHIONED WAY
SHE MOB
TURKS AND MORE

MON 6/22 — EARLY: 7PM $5
PENNY DREADFULS
THE FIXT
LATER: 10PM FREE!
PUNK ROCK SIDESHOW
W/DJ TRAGIC & DUCHESS OF HAZARD

TUE 6/23 — NIHLOTEP 9PM $6
VESTERIAN
CONDEMNED TO LIVE

WED 6/24 — NO BABIES 9PM $6
BAADDD (AUSTRALIA)
VC4

THU 6/25 — SCHANDE 9PM $6
EVACUEE
THE HAVE MERCYS

FRI 6/26 — THE HUNCHES (IN THE RED) 9:30PM $8
LONG LEGGED WOMAN
THE BLIMP

SAT 6/27 — SKYGREEN LEOPARDS 9:30PM $8
WHITE HINTERLAND (PORTLAND)
PRINCE RAMA OF AYODHYA (BOSTON)

SUN 6/28 — MOTHFIGHT 9PM $5
MARK DAVID ASHWORTH

thee Parkside
FULL BAR · 7 DAYS
THE FINEST OUTDOOR PATIO SOUTH OF MARKET
★Mon - Fri New & Improved 2pm-8pm
HAPPY HOUR
$3 WELLS SATURDAY 3-8PM
KITCHEN OPEN DAILY

★Thu 6/18 9PM $7 ALL AGES
MAJORITY LOST
KILL THE KIDS
PERFECT MACHINES

★Fri 6/19 9PM $8
EGADZ!
RAILCARS
QUEENS

★Sat 6/20
HAPPY HOUR SHOW 3PM FREE ALL AGES
FEAR THE FIASCO
IRON WITCH
LUCABRAZZI

SLICK'S BASH 9PM $10 ALL AGES
THE STITCHES
THE LEWD
THE CRAZY SQUEEZE
THE COMPLAINTS

★Sun 6/21
INDIE MART 12PM FREE
THE FRAIL
THE RED VERSE
SHANNON & THE CLAMS
$2 SUGGESTED DONATION FOR BREAST CANCER CHARITIES

TWANG SUNDAY 4PM FREE ALL AGES
KITCHEN FIRE
FREE
ALL AGES

8PM $12 ALL AGES
VICE SQUAD
LOWER CLASS BRATS
PULLOUT
RUIDOS

UPCOMING SHOWS:
6/26 - BOATS!!, THE RE-VOLTS, BUILD US AIRPLANES, BOTOX PARTY
6/28 - WHISKEY REBELS, SABERTOOTH ZOMBIE, DCOI!, STATIC THOUGHT
7/1 - ZOMBIE HOLOCAUST, INFANTRY, INFERNAL DAMNATION, TAKING OVER
7/3 - ANTI-NOWHERE LEAGUE, DUANE PETERS GUNFIGHT, COBRA SKULLS, ASHERS, THE LAST GANG, JAKKED RABBITS

ADV TIX THROUGH WWW.THEEPARKSIDE.COM
FOR MORE LISTINGS VISIT WWW.MYSPACE.COM/THEEPARKSIDE
1600 17TH STREET★252-1330

Amoeba Music™
LIVE SHOWS CALENDAR
All shows are free & all ages welcome!
Check Amoeba.com for complete listings...

@ SAN FRANCISCO:
MONDAY • JUNE 22 • 12PM
ELVIS COSTELLO
W/JIM LAUDERDALE
Two Amoeba Shows in one day!!
Elvis Costello celebrates the release of *Secret, Profane & Sugarcane* (out now) with a free acoustic set & signing! Get a free, limited-edition lithograph with purchase of his new album at the performance, while supplies last. Watch the live-stream of the Amoeba Hollywood show at 8pm on Amoeba.com! These are his only in-store appearances!

THURSDAY • JUNE 25 • 6PM
CELEBRATE PRIDE '09 AT AMOEBA WITH *PICK UP THE MIC* STARS:
JUBA KALAMKA, JENRO, & DUTCHBOY
Kick off Pride weekend with Amoeba SF & 3 artists from *Pick Up The Mic*, the documentary about the queer Hip-Hop community. Join Juba Kalamka, JenRO, & Dutchboy in celebration of the underground "homohop" revolution!

FRIDAY • JUNE 26 • 6PM
MAJOR LAZER

@ BERKELEY:
No shows this week. Check amoeba.com for upcoming free live shows!

VINYL SATURDAY - JUNE 20TH!!
Vinyl Saturday is a brand new monthly offering from the fine folks that have brought us Record Store Day.
Purchase exclusive 7"s from Green Day, Wilco, Pete Yorn/Scarlett Johansson, & Modest Mouse. Supplies are limited, so come early & get yours while supplies last!

AMOEBA SAN FRANCISCO
1855 HAIGHT STREET • (415) 831-1200
AMOEBA BERKELEY
2455 TELEGRAPH AVENUE • (510) 549-1125
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WE VALIDATE PARKING! HAIGHT & STANYAN LOT IN SF AND SATHER GATE GARAGE IN BERKELEY!

Bender's
BENDERS BAR & GRILL
806 S. VAN NESS @ 19TH
415.824.1800

SAT JUNE 20TH
"THE CORRUPTORS"
"THE SERMON" &
"BAND OF GOLD"
10PM ONLY $5

SUN JUNE 21ST
COME CELEBRATE WARDEN LAWLOR'S 40TH B-DAY
4PM.....FREE B-BQ AND HAPPY DAD'S DAY

THRU THE MONTH OF JUNE
"SECRET SERPENTS" ART INSTALLATION FEATURING "NEW WORK" BY ALAN FORBES

EVERY SUN
FREE B.B.Q.
W/ CHUPA & DAMON
3-7PM EVERY SUN

MON - FRI 4 - 2AM ★ SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED ★ PBR & SHOT $5
SATELLITE RESTAURANT ★ WEIRD FISH
WWW.BENDERSBAR.COM

BITTER END
Bar Grill
Every Tuesday 9pm
TRIVIA NIGHT
CASH PRIZES, T-SHIRTS
Thursday Night 10PM
DANCE PARTY
Hip Hop, Hair Bands & Classic Rock
Jager & a Pabst $5
441 Clement St. @ 6th Ave.
415-221-9538

DELIRIUM COCKTAILS
Service for the Sick
$2 Tecate/$2.50 PBR pint
Free Barbeque Every Sat & Sun

W "IT'S MONKEY TIME!" W/ DJ SERGIO IGLESIAS - 60'S, BUBBLEGUM, & R'N'B
TH BUILT FOR SPEED Rocks Your Ass!
F PUNK AS FUCK W/ DJ MASTER BLASTER
SA I ♥ Wet Panties DJ Jules (1984)
SU DJ ROOST UNO... UGLY SUNDAY
Monday Massacre
M Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"
T BLACK TUESDAYS W/ THE FIEND
M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
3139 16TH ST. AT ALBION
TEL. 415-552-5525

AMNESIA
853 VALENCIA ST. (415)970-0012
HAPPY HOUR EVERY DAY 6-8PM
$3 SELECT MICROS

WED 6/20 — Live gypsy jazz w/ 7pm, $5
Gaucho
Mitch Marcus Session

THU 6/18 — 9pm $7
Emily Jane White
Prairie Dog
Mirabelle Phoenix
Erin Brazil (CD release)

FRI 6/19 — Early Friday 7-9pm, FREE
Rob Reich (piano) and Craig Ventresco (guitar)
DJ Don't Stop 9:30pm, $5

SAT 6/20 — 9pm $10
Baby Gramps & Jason Krekel
One Man Banjo
Devine's Jug Band

SUN 6/21 — 9pm, $7-$10
Vagabond Opera
Dan Cantrell
Rachel Price

MON 6/22 — Free Bluegrass Mondays w/ 8pm, FREE
The Barefoot Nellies

club list

AMNESIA
853 Valencia
(415) 970-0012

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

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3049 20th St
(415) 648-1047

ATMOSPHERE 3
447 Broadway
(415) 788-4623

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAR ON CHURCH
198 Church
(415) 861-7499

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOLLYHOOD CAFÉ
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
(415) 495-6626

GRAND BALLROOM
1300 Van Ness
(415) 673-5716

GRANT AND GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN MUSIC HALL
859 O'Farrell
(415) 885-0750

HEMLOCK TAVERN
1131 Polk
(415) 923-0923

HIFI
2125 Lombard
(415) 345-TONE

HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

HOUSE OF SHIELDS
39 New Montgomery
(415) 495-5436

ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFÉ
817 Terry Francois
(415) 626-5355

MOJITO
1337 Grant
(415) 398-1120

NICKIE'S
466 Haight
(415) 255-0300

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARADISE LOUNGE
1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125

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116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PURPLE ONION
140 Columbus
(415) 217-8400

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1534 Fillmore
(415) 346-8696

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(415) 921-1695

RED POPPY ART HOUSE
2698 Folsom
(415) 826-2402

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628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

ROCK-IT ROOM
406 Clement
(415) 387-6343

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 255-1337

SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

SLIM'S
333 11th St
(415) 255-0333

SPACE 550
550 Barneveld
(415) 550-8286

STUD
399 Ninth St
(415) 252-7883

SUPPERCLUB
657 Harrison
(415) 348-0900

TEMPLE
540 Howard
(415) 978-9942

1015 FOLSOM
1015 Folsom
(415) 431-1200

330 RITCH
330 Ritch
(415) 541-9574

TOP OF THE MARK
Mark Hopkins Intercontinental Hotel
1 Nob Hill
(415) 616-6916

TRIPLE CROWN
1760 Market
(415) 863-3516

TUNNEL TOP
601 Bush
(415) 986-8900

UNDERGROUND SF
424 Haight
(415) 864-7386

VELVET LOUNGE
443 Broadway
(415) 788-0228

WARFIELD
982 Market
(415) 775-7722

YOSHI'S SAN FRANCISCO
1330 Fillmore
(415) 655-5600

BAY AREA

ALBATROSS PUB
1822 San Pablo, Berk
(510) 843-2473

ANNA'S JAZZ ISLAND
2120 Allston Way, Berk
(510) 841-JAZZ

ASHKENAZ
1317 San Pablo, Berk
(510) 525-5054

BECKETT'S
2271 Shattuck, Berk
(510) 647-1790

BIG FOX THEATRE
2215 Broadway, Redwood City
(650) 369-4119

BLAKES
2367 Telegraph, Berk
(510) 848-0886

CAFE VAN KLEEF
1621 Telegraph, Oakl
(510) 763-7711

FOX THEATER
1807 Telegraph, Oakl
1-800-745-3000

FREIGHT AND SALVAGE COFFEE HOUSE
1111 Addison, Berk
(510) 548-1761

JAZZSCHOOL
2087 Addison, Berk
(510) 845-5373

JUPITER
2181 Shattuck, Berk
(510) THE-ROCK

LITTLE FOX THEATRE
2209 Broadway, Redwood City
(650) 369-4119

19 BROADWAY
17 Broadway, Fairfax
(415) 459-1091

924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

PARAMOUNT THEATRE
2025 Broadway, Oakl
(510) 465-6400

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568

SHATTUCK DOWN LOW
2284 Shattuck, Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck, Berk
(510) 841-2082

STORK CLUB
2330 Telegraph, Oakl
(510) 444-6174

21 GRAND
416 25th St, Oakl
(510) 444-7263

UPTOWN
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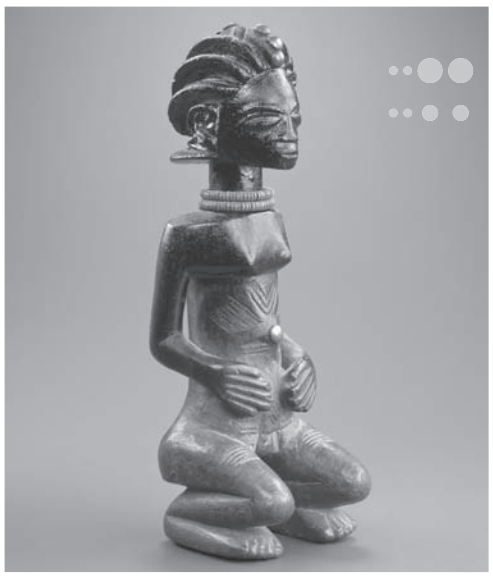


Image: Female figure, Luba, D.R.C. Wood, beads, brass tacks. Collection Guy Porré and Nathalie Chaboche. Photo: © Hughes Dubois, Paris/Brussels.

VIEW the new special exhibition ***Art and Power in the Central African Savanna.*** This exhibition explores the political and religious power of nearly 60 sculptures created by artists of four Central African cultures: the Luba, Songye, Chokwe and Luluwa. Carved primarily from wood, these power figures act as containers for magical organic ingredients and serve purposes both religious and political.

EXPERIENCE **Nefasha Ayer**, a musical ensemble created by June Artists-in-Residence Meklit Hadero and Todd Brown.

CREATE your own **basket** from yarn as inspired by the evening's events.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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de Young

"2012: Super-Bato Saves the World"



ENRIQUE CHAGOYA, FROM *2012: SUPER-BATO SAVES THE WORLD*

REVIEW Energy must not be conserved in Enrique Chagoya's universe. From his earlier pieces on paper through his show-stopping work on linen at the turn of the century (*Le Cannibale Moderniste*, 1999; *Aparición Sublime*, 2000; *Pocahontas Gets a New Passport (More Art Faster)*, 2000), the experimental printmaker's mock-specificity and hidden sensitivity — both aspects of a brilliant pictorial stubbornness — leave the whole body buzzing. This is art that gathers energy from its viewers as much as its subjects. An edition of eight fully-functional, gaudy, lusty, but also mystically calm slot machines in the style of souped-up Camaros, "2012: Super-Bato Saves the World" lacks the intentionally confusing expansiveness of Chagoya's accompanying work on paper, but maybe that's the point.

Spread out in one area of Electric Works is *Histoire Naturelle des Espécies: Illegal Aliens Manuscript I*, a 2008 contribution to an ongoing series that explains our country and the world at large, especially the art world, to "others." In this panoramic piece, creationists are represented by an ape kneeling before a paper-like flame, conservatives by a man in monk's clothing, and neocons by a happy couple between human and ape; all are setting fire to Aztec iconography. Elsewhere art historians lay siege to the museums and emerging media artists visit the world in a UFO. Around the corner, Super-Bato grins.

The date cited by Chagoya doesn't just mark the next U.S. presidential election — it's also the end-year of the ancient Mayan 5125 year calendar. In Chagoya's eyes, the world might have already ended, collapsing in a mockery of a sham. In addition to an obvious affinity with Guillermo Gómez-Peña's vision (the two have collaborated on some iconic books), Chagoya's most affecting work here recalls Mildred Howard's politically charged, lushly wrought assemblage sculptures and intricate installations. Both artists map aesthetic delights on top of the real world. What happens in politics no longer stays in politics. **(Ari Messer)**

2012: SUPER-BATO SAVES THE WORLD Through July 2. Electric Works, 130 Eighth St., SF. (415) 626-5496, www.sfelectricworks.com

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For complete art listings go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"In a New Light: The Asian Art Museum Collection."** Ongoing.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Work by surrealist poets and artists. Ongoing.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo."** Through July 5. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **"The Brinkley Girls."** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"Chagall and the Artists of the Russian Jewish Theater."** An exhibition of 200 works of art and ephemera. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Ongoing.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Signs: Wordplay in Photography."** Thematic survey. Through Sun/14. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.
Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. $20 adults, $7 seniors, $6 youths and students, free 12 and under. **"Waking Dreams: Max Klinger and the Symbolist Print."** Retrospective of the German Symbolist artist. Through July 4.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design. Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Looking In: Robert Frank's 'The Americans'."** Exhibition devoted to the photographic classic. Through August 23. **"Georgia O'Keefe and Ansel Adams: Natural Affinities."** Show dedicated to the two popular American artists. Through Sept 7. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Star Quality: The World of Noel Coward."** Exhibition dedicated to the icon. Through August 29. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"Under a Full Moon: 30 Years of Perpetual Indulgence."** Show devoted to the Sisters of Perpetual Indulgence. Through June 28. **"Nick Cave: Meet Me at the Center of the Earth."** Mixed media sculptural "soundsuits" by the Chicago dancer-turned-artist. Through July 5. **"Through Future Eyes: The Endurance of Humanity."** Contemporary work by ten artists, incuding six Young Artists at Work curators. Through July 5.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Appellations to Antiquity."** 19th and 20th century works from the museum collection. Through July 26. **"Pop to Present."** Survey from the 1960s to the present. Through August 16. **"Contemporary Glass."** Modern glass works. Ongoing. **"Rodin! The Complete Stanford Collection."** Ongoing.
Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. $4, $3 students and seniors. **"Memory Lab."** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **"Projections."** Multimedia works from the museums archival, documentary, and experimental films. Ongoing.
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Future of Sequoias: Sustaining Parklands in the 21st Century."** Panoramic photos with commentary. Through August 23. **"Squeak Carnwath: Painting is No Ordinary Object."** A solo exhibition dedicated to the Oakland artist. Through August 23. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.
Phoebe A. Hearst Museum of Anthropology UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. $4, $3 seniors, $1 students, free for 12 and under. **"From the Maker's Hand: Selections from the Permanent Collection."** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"It's Not Us, It's You."** Rejection-themed art. Through Sat/20.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27.

GALLERIES

ONGOING

Brian Gross Fine Art 49 Geary, fifth floor; 788-1050; Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "More Than Meets the Eye," metal collages by Tony Berlant. Through June 27.
Dolby Chadwick Gallery 210 Post, suite 5; 956-3560. "Suburban Birthday Party," new paintings by Douglas Schneider. Through June 27.
Electric Works 130 8th St; 626-5496. Mon-Fri, 11am-6pm; Sat, 11am-5pm. "2012," slot machine by Enrique Chagoya. Through July 3.
Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. "A Survey: 1972-2006," photography by Bernd and Hilla Becher. Through July 3.
Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. "Garden Ruin," new work by Bob Matthews. Through June 27.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Cubic Drops," drawings and installation by Marco Maggi. Through June 27.
Italian Cultural Institute 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Giorgio Morandi: Works from the Estorick Collection," etchings and drawings. Through June 30.
Luggage Store 1007 Market; 255-5971. Call for hours. "Cultural Geometry," public art project by Rigo 23 and Fernando Cardoso. Ongoing.
Mark Wolfe Contemporary Art 49 Geary, second floor; 369-9404. Call for hours. Site-specific installation by James Sansing and paintings by Jared Walker. Through June 27.
Micaëla 49 Geary; 551-8118. Tues-Sat, 10:30am-5pm. "In Camera," photography by Douglass freed, Joshua Hershman, and Taliaferro Jones. Through June 27.
Modernism 685 Market; 541-0641. Tues-Sat, 10am-5:30pm. "The Murmur of the Innocents," work by Gottfried Helnwein. Through June 27.
Oxenrose 448 Grove; 816-9530. Call for hours. "Nature's Ladders," work by Tahiti Pehrson, sponsored by *Arthur* magazine. Through June 30.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. Photographs by Kenneth Josephson. Through June 27.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "You Feel Me?," work by Tim Sullivan. Through June 20.
SFAC Gallery 401 Van Ness; 554-6080. Call for hours. "Trace Elements," group show curated by Meg Shiffler. Through July 3. SFBG

Planetary Dance



PHOTO BY JOHN KOKOSKA

PREVIEW By now the Planetary Dance, Marin County's annual solstice celebration, has become a joyous, all-day event that starts at sunrise — for early trekkers — on top of Mount Tamalpais and ends, after the main event at Santos Meadow in Mount Tamalpais State Park, at a sunset fire at Muir Beach. The idea is to use communal dance as way of healing the earth, a concept and practice as old as humankind. Some hardy souls, event instigator Anna Halprin among them, have been participating since the beginning, 29 years ago. They are now bringing their children and grandchildren. Others drop in for a few years, then drift away. It's worthwhile remembering that the event came out of a tragedy when, in the late '70s, Mount Tam had to be closed because of ongoing murders of young women. Halprin and some friends wanted to take back the park and walked the very trails where the crimes had been committed. A few days later, the perp was caught. Coincidence — or did those simple meditative gestures result in healing the place? Either way, the event developed out of those tragedies by Halprin, its shaman, is inviting, simple, powerful, and beautiful. At the heart lies the three-part "Earth Run," which has been (accurately) described as a "moving mandala." No dance experience is required, and you can come and go as you like. **(Rita Felciano)**

PLANETARY DANCE Sat/20, 11 a.m. $10–$20 donation (no one turned away for lack of funds). Santos Meadow, Mount Tamalpais State Park, Mill Valley. www.planetarydance.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

BAY AREA

In My Corner New Black Box Theatre, 531 19th St, Oakl; joeorrach.com. $18-$28. Previews June 17. Actr, performer, tap sensation, and boxing champ Joe Orrach performs a solo show to benefit Oakland School of the Arts.
Jack Goes Boating Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, auroratheatre.org. $28-$50. Opens June 18. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 19. Aurora Theatre Company presents Bob Glaudini's quirky romantic comedy starring Joy Carlin.

ONGOING

At Home at the Zoo A.C.T., 415 Geary; 749-2228, www.act-sf.org. $14-$82. Tues-Sat, 8pm; Sat-Sun, 2pm; check website for exceptions. Through July 5. A.C.T. Theatre presents Edward Albee's spell-binder about the lives of three New Yorkers.
August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. $35-$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6.The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.
Betrayal Actors Theatre of SF, 855 Bush; 296-9179, www.actorstheatresf.org. $10-$35. Thurs-Sat, 8pm. Through June 27. The Actors Theatre of San Francisco presents Harold Pinter's revolving around two couples and their web of infidelity.
East 14th The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. $20-35. Fri, 8pm; Sat, 8:30pm, Sun, 3pm. Through July 18. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. (Avila)
Emperor Norton the Musical Dark Room Theater, 2263 Mission; 401-7987. $20. Fri-Sat, 8pm; Sun, 3pm. Through July 5. Dark Room Theater and Third Child Productions present this popular show based on a true story about a businessman who lost his mind in post-Gold Rush San Francisco.
Fuku Americanus Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. $15-$25. Through June 28. Call for times. Act one of *Fukú Americanus*, Campo Santo's adaptation of Pulitzer prize-winning *The Brief Wondrous Life of Oscar Wao*, explodes across the stage like a Caribbean hurricane. (Gluckstern)
"FURY factory 2009" Times, venues, and prices vary. www.foolsFURY.org. Through June 24. foolsFURY's biennial showcase of ensemble theater has grown steadily into this year's impressively diverse lineup of groups local, national, and international. Helping to kick off opening weekend was a 50-minute performance piece by New York City–based Witness Relocation called Vicious Dogs on Premises. Director-choreographer Dan Safer's highly attuned four-actor ensemble (two men and two women) more or less attack the audience with charmingly ribald humor and a rigorous form of pandemonium. The action unfolds as a frenetic but also highly dynamic game-show–like exercise in tag-team absurdity, controlled hysteria, and bounded breakdowns—

CONTINUES ON PAGE 34 ››

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THEATER
CONT››

orchestrated from a desk offstage by a puppet master with his palm over a call bell. Moving first in a group dance, the actors soon break into single and paired tasks (gathered greedily from cardboard monitors at the foot of the stage), before reassembling in group form and starting over again through a series of jagged and wacky vignettes. In individually timed confessions, for instance, each actor-contestant was made to relate what he or she considers the very worst way to die. Meanwhile, a slowly emerging through line riffs on love and relationships against a slick projected backdrop of guard-dog training and miscellaneous audio-visual improv. (Avila)
"Helluva Night" Royce Gallery, 2901 Mariposa; (866) 811-4111, www.helluvanightsf.com. $25-$40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

Jericho Road Improvement Association Phoenix Theatre, 414 Mason; (510) 292-6403, www.hellafreshtheatre.com. $10. Thurs-Sat, 8pm, through June 27. Hella Fresh Theatre presents this highly relevant and timely show examining race, law enforcement, and East Bay celebrity in contemporary Oakland.
Krapp's Last Tape EXIT on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. $15-$30. Thurs/18-Sat/20, 8pm. Sun/21, 5pm. There's a certain logic in Cutting Ball Theater following its rousing, extended run of Will Eno's "Thom Pain (based on nothing)" with a mounting of Samuel hour-long solo play. (Avila)
Lettucetown Lies Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. $15-$50. Fri-Sat, 8pm, through June 27. The Marsh presents Kenny Yun's one-man show about the coming of age of a gay, Asian teenager in Salinas.
Love, Humiliation & Karaoke StageWerx, 533 Sutter; www.brownpapertickets.com. $20. Thurs, 8pm, through June 25. Enzo Lombard stars in his comedy about questionable choices and troubling circumstances.
Mr. Marmalade Custom Made Theatre Co., 965 Mission; (800) 838-3006, www.custommade.org. $10-$25. Thurs/18-Sat/20, 8pm. Custom Made Theatre Company presents Noah Haidle's hysterical, heartbreaking dark comedy about a four-year-old's imaginary friend.
My Life on the Craigslist New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-$28. Wed-Sat, 8pm; Sun, 2pm. Through June 27. NCTC presents this special Pride event by Jeffery Self.
Now and at the Hour EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. $15-$25. Fri-Sat, 8pm, through Aug 15. (No shows July 3-4). EXIT Theatre presents Christian Cagigal's magical experience about time and reflection.
Pearls Over Shanghai Hypnodrome, 575 10th St.; (800) 838-3006, www.thrillpeddlers.com. $30-$69. Fri-Sat, 8pm. Sundays, 7pm, starting July 26. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.
Porgy and Bess War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-$290. Through June 27. Check website for days and times. Longtime SF Opera collaborator and artistic advisor Francesca Zambello's version of the George Gershwin classic, originally produced for the Washington National Opera in 2005, finally takes its SF bow in a rousing production led by the quietly stirring Eric Owens' vulnerable yet ardent Porgy, opposite a vibrant and magnetic Laquita Mitchell, making her local debut as Bess. Based on the stage version of Dubose Heyward's 1924 novel, Porgy—a sympathetic if ever controversial treatment by a white author of African American life in the early 20th-century South—it's the tale of a lonely crippled beggar of Catfish Row (a stunningly dilapidated courtyard of rusting corrugated tin in set designer Peter J. Davison's apt vision) and the wayward woman he loves and manages to wrest, for a time, from the devil's hands—specifically wicked boyfriend Crown (the powerful Lester Lynch) and would-be pimp Sportin' Life (a slick and wickedly charming Chauncey Packer). Granting a certain inevitable degree of stereotypical characterization, the excellent, largely African American ensemble assembled under director Zambello proves how much empathy, dignity, humor, and humanity lives on in Gershwin's American experiment: a movingly eclectic classical-vernacular score perfectly matched with Heyward and Ira Gershwin's beautifully pitched, poetically understated libretto. (Avila)
"ShortLived 2.0" Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. $20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.
Some Men New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-$40. Wed-Sat, 8pm; Sun, 2pm (No show June 28). Through July 12. New Conservatory Theatre Center presents the West Coast premiere of Terrence McNally's sweeping but also spotty look at almost a century of American gay life in and out of the closet, with an eye to present-day struggles for marriage equality. Bookended by a line of guests attending a gay wedding, the revolving cavalcade of familiar and thinly drawn characters—the closeted gay soldier at his buddy's funeral, the repressed country club husband-father, etc.—skirts cliché more than once, though there are some good lines and genuinely engaging moments in an otherwise formulaic set of interrelated scenes and situations. Highlights include a drag queen (Patrick Michael Dukeman) invading a cozily hermetic, apolitical gay bar as the Stonewall protests roar across the street; and the patient but bemused responses of an aging couple (Dukeman and P.A. Cooley) to a confident young pair of queer theory students case-studying them for class. Occasionally, artistic director Ed Decker's actors play the comedy so broadly that the potential pointedness of a scene (like the one in a country club dining room featuring a heavy-handed Dann Howard) is reduced to less effect. (Avila)
Spamalot Golden Gate Theatre, 1 Taylor; www.shnsf.com. $25-$99. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Making what Python fans at least will consider a long overdue Bay Area premiere, founding member Eric Idle's 2005 Broadway musical adaptation of *Monty Python and the Holy Grail* is galloping across the boards at Golden Gate Theatre, coconut shells in hand. (Avila)
Three on a Party Theatre Rhinoceros, 2926 16th St.; 861-5079, www.therhino.org. $15-$35. Thurs/18-Sat/20, 8pm; Sun/21, 8pm. The title of this Word for Word and Theater Rhinoceros coproduction comes from the operative term employed by the protagonists in Tennessee Williams' surprisingly risqué 1954 "Two on a Party," one of three short stories transferred nimbly to stage under Rhino artistic director John Fisher's able, energetic direction. (Avila)
Visiting Mr. Green Stage Nine Theatre, 717 Sutter; (916) 353-1001, www.stageninefolsom.com. $15-$22. Fri/19-Sat/20, 8pm; Sun/21, 4pm. Janelle Kauggman directs Jeff Baron's funny, moving story about growing older.
What Becomes a Legend Most? New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Call for price. Thurs-Sat, 8pm, through June 27. In this musical spectacular, Countess Katya recalls her 40-year career and the madcap misadventures that made her a legend. **SFBG**





Bicycle Music Festival

GATHERING Is it any surprise that the city responsible for Critical Mass would also have birthed the country's largest 100 percent pedal-powered musical festival? We didn't think so. Since 2007, a group of volunteers have been hosting this multi-location celebration of bikes, music, and sustainable culture — and we expect this year's to be bigger than ever, with musical participants like Cello Joe, Manicato, Sean Hayes, and many more. The day starts early at 935 York St. for a Critical Mass-style bike parade (complete with a 2,000-watt pedal-powered PA system, of course) to Golden Gate Park's Marx Meadow, where bands will play on the bike-powered, bike-hauled stage. Another cruise takes revelers to Dolores Park for a series of live shows starting at 3 p.m. The event officially concludes with another set of concerts — including the fantastically entertaining Tornado Rider (think cello metal) — at 8:45 p.m. But we're pretty sure that after all the riding and playing, the city's bike aficionados aren't going to call it a night — so drivers, beware! And bikers, game on! **(Molly Freedenberg)**

BICYCLE MUSIC FESTIVAL Sat/20, 8 a.m. Free. 935 York, SF. (415) 572-9625. bicyclemusicfestival.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

Girl Talk: A Cis and Trans Woman Dialogue LGBT Center, Ceremonial Room, 1800 Market, SF; (415) 865-5555. 7:30pm, $12-20. Part of the Queer Arts Festival, "Girl Talk" is a spoken word show fostering and promoting dialogue about the relationship between cisgender and transgender women.

THURSDAY 18

Just.Social Elixir Saloon, 3200 16th St., SF; (415) 552-1633. 8pm, free. Join ACLU-NC's new executive director, Abdi Soltani, for cocktails and a chance to come together with other young people to talk about the things you care about.
Manic D Press 25th Anniversary Party Modern Times Bookstore, 888 Valencia, SF; (415) 282-9246. 7pm, free. Help blow out the candles by joining featured guests and authors Beth Lisick, Matt Cook, Alvin Orloff, Jon Longhi, and Stephanie Rosenbaum.
"Whore Lover: Sex Workers Queering Love" Garage Theater, 975 Howard, SF; (415) 885-4006. 8pm, $12-20. Stories of romance in spite of social stigma, as told from both sides of the bed, featuring art, film, and performances.

BAY AREA
Uptown Unveiled Uptown District, Downtown Oakland, event centered in and around Telegraph from 16th St. to West Grand and Broadway, Oak; http://meet-downtownoak.com. 5-10pm, free. Live music, dancing, art, fashion, ice skating, shopping, restaurants, tours, and more showcase Oakland's new arts and entertainment district.

FRIDAY 19

Sierra Nevada World Music Festival Mendocino County Fairgrounds, Boonville; (916) 777-5550. Fri. 6pm-Midnight, Sat. 10am-Midnight, Sun. 10am-9pm. Food, crafts, dance, yoga, and music from Femi Kuti, King Sunny Adé, Michael Rose, Anthony B, and many more. Camping and children's activities available.

SATURDAY 20

Juneteenth Celebration Parade Sat. at 11:30pm ranges from Fillmore and Post to Civic Center. Festival Celebration at Civic Center Plaza Sat.- Sun. 10am-7pm. Join in on this celebration commemorating the ending of slavery in the United States.
Rescue, Recycle, Renew: SPCA Adoption Fair SF/SPCA Animal Care Center Courtyard, 201 Alabama, SF; (415) 522-3569. 11am-3pm, free. This adoption fair features cats, dogs, birds, bunnies, and other small mammals along with a second hand toy sale, recycling education, and more.

BAY AREA
Journey to the End of the Night Mosswood Park, Oak; SFZero.org. 7pm, free. Created by the volunteers at The Playtime Anti-Boredom Society, players with green ribbons in this street game have to avoid being caught by players with orange ribbons as they try to get to the finish line at Lake Merritt, by using only their feet and public transportation.
Summer Sailstice Festival Treasure Island, 180 Clipper Cove, SF; (415) 412-6961. 11am-10pm, free. Celebrating the sport of sailing, windsurfers, kiteboarders, and everyone who likes being out on the water. Featuring bands, sailboat rides, food and drinks, and more.

SUNDAY 21

Indie Mart Thee Parkside, 1600 17th St., SF; www.indie-mart.com. Noon-6pm, $2 suggested donation. Shop over 100 independent local designers and vintage sellers including Nooworks, Shotwell, CC Rider, San Franpsycho, and more, while listening to live music from The Frail, Shannon and the Clams, and Era Escape. Also featuring fresh BBQ, demonstrations, and DJs.
Inner Sunset Farmer's Market Parking lot between 8th and 9th Ave. and Judah and Irving, SF. 9am-1pm, free. Featuring seasonal produce, local honey, baked goods, and entertainment every Sunday through the end of November.

TUESDAY 23

"Gitmo - Young Professionals International Forum" World Affairs Council Auditorium, 2nd floor, 312 Sutter, SF; (415) 293-4600. 6pm, free. Ponder and discuss the crucial questions surrounding the Obama administrations bold move to close the Guantanamo Detention Camp. **SFBG**

food + drink





Terzo has the look of a monastery designed by Mies van der Rohe and offers an eclectic Mediterranean menu that speaks in a slight Italian accent.

GUARDIAN PHOTOS BY RORY MCNAMARA

The third way

By Paul Reidinger
paulr@sfbg.com

Fish might not need bicycles, but does a restaurant with an Italian name need pasta? Terzo does offer fish on its menu — and pasta too, though rather glancingly, considering that many of us would put pasta right at the center of Italian cuisine. But despite the name — "terzo" means "third" in Italian and is meant to suggest the public spaces where people gather when they're not at home or work — Terzo isn't quite an Italian restaurant. It's both less (a minimum of pasta and pizza-like items) and more, in its use of flavors and influences from around the Mediterranean. A friend found that the restaurant, with its emphasis on small, shareable dishes, reminded him of SPQR, the Roman-style small-plates spot on Fillmore, but for me the deeper resonance was with SPQR's predecessor, Chez Nous, whose tapas-style cooking drew on all sorts of Mediterranean roots.

It must be said that, similarities in food notwithstanding, Terzo doesn't remotely look like either of those places. Behind a demure street face, the surprisingly spacious interior is a kind of warm metropolitan glam: caramel-colored wood, flickering candles, mirrors, and touches of glass; the look is like that of a monastery designed by Mies van der Rohe. The patrons, while casually dressed, have an air of importance about them — but then, we are in Cow Hollow, an enchanted land of importance. Sort of our Green Zone.

That Middle Eastern staple hummus ($8), then, to set the mood. Our server told us that chef Mark Gordon's kitchen is particularly proud of its version, and so it should be. The chickpea puree was rich and smooth, with no hint of tahini bitterness, but it was the house-made pita triangles, warm and swabbed with olive oil and za'atar, that provided the burst of extraordinariness. Pita bread like this tells you that you've probably never had fresh pita bread before.

Subtle touches similarly raise many of the other small dishes to the heights. A marriage of crispy polenta and morel mushrooms ($14) was discreetly though powerfully enhanced by a splash of crème fraîche scented with thyme and braised green garlic. Baby artichokes ($9), halved and achingly tender, had been braised — evidently in or with lemon juice — before being heaped atop piquillo peppers, then covered with tumbled sheets of prosciutto. A panzarotto ($9), a kind of calzone, was filled with mozzarella, chard, and chili (whose bite was palpable), then napped with a radiant marinara sauce, but it was the bread pouch that caught my attention, with its serrated lips and faintly shiny crispness, like that of pastry. And a salad of shredded fennel and porcini ($12), although laid flat on the plate like a kind of unsettled carpaccio, jumped up impressively under the coaxing of lemon, olive oil, and truffle pecorino.

Spiedini ($12.50) were simple skewers of free-range chicken chunks, bread, and onion, brushed with a cilantro-chili marinade and then grilled until everything was soft and lightly caramelized. Campfire food, for rather boutique-y campers. The only small plate that didn't quite come off for me was roasted asparagus ($9). The spears seemed very much *al dente* (how much roasting did they get?) and were scattered with toasted hazelnuts — a clever idea that did not work, since these hard hemispherical pellets made an already difficult-to-eat dish that much harder to eat: knife and fork for the asparagus, plus a spoon to scoop up the nuts. At some early point, we dropped the pretense and used our fingers.

We also used our fingers, greedily, on a huge bowl of fried-onion rings ($6). No ballpark I've ever been to offers anything better. The red-onion rings were dunked in buttermilk batter, then fried to a delicate, crisp gold; the shreds seemed almost to want to float.

"Don't let me eat any more, I'm going to be sick," moaned an addicted party from across the table, who nonetheless kept right on eating.

As is so often the case at small plate-ish restaurants that also offer some big plates, the latter at Terzo do not shine quite as brightly. I wonder if this doesn't have something to do with plentitude — delight diluted by too many bites. I did like the roasted halibut ($27), topped with a surprisingly gentle radish-lemon salsa verde and presented in a shallow bowl on a rubbly bed of chickpeas. The fish had the sublime moistness I associate with poaching, while the chickpeas were plump and perfectly cooked. I liked this dish fine, but I suspect I would have thought it was a knockout if it had been half the size.

The flourless chocolate cake ($8), with fleur de sel and whipped cream, would have been a knockout at twice the size. It had the primal intensity of some ingredient lifted from a pastry chef's secret cache. *Entre nous*: amazing. SFBG

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The odds

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Speaking of clocks running down, here it is, the second half of June, meaning by the time you read this I will be either in Germany, or dead. I'm pulling for the former.

My favorite ex-therapist, who shares my fear of flying, once told me every time he got on an airplane he had to first live his own death.

"Hmm. Tell me more about this," I said, crossing my legs and scribbling in my note pad, because that's the kind of student of life I was, at that time: the kind who takes notes about every single thing, but learns nothing. "For instance," I prodded, because he was just sort of staring at me, speechless, "by 'living your own death' do you mean imagining it, accepting it, facing it face-to-face, kissing it on the lips? ..." I looked at the box of Kleenex on the coffee table between us, and I looked at him. My goal in therapy has always been to reduce my shrink to tears. "Or do you mean wanting it, like anal sex," I said. "Take your time."

Now I am a different kind of student of life: the kind who stays out late drinking, sleeps through her first class, spends more time in the bathtub than at her desk, and couldn't find the library with a map and eight weeks.

There's a lot I don't know. Give you an example: does my plane go down on the way there, or on the way back? My personal preference, and it's a strong one, would be the way back. Kiz, who is coming with me but returning earlier, shares this preference.

My friend, my friends, I'm good at math, and philosophy. Death doesn't listen. It kisses you back, but doesn't care a lick about personal preferences. There is a 50 percent chance I will be dead by the time you read this. And a 50 percent chance that I will be a donut. And then dead when you read next week's column, which I'll scratch out as soon as I finish this, to be safe.

Plus, I don't want to have to work while I'm on vacation. Which word (vacation) I use very very poetically. Are you reading, IRS? I am doing a reading in Berlin, I am meeting many times with my German translator, and we are pitching my book, our book, to publishers there. Honestly, I'm not just saying this in case the taxman is a fan of Cheap Eats. I mean, I am, obviously, but it also happens to be true.

I would like to look pretty while I'm there. To this end, I had another laser treatment to my chin before I left. Now, please don't misunderstand me: I think the world of bearded ladies. I think they rock. I think they are the most beautiful people in the whole wide freakshow, and this is coming from a *huge* fan of both contortionists and strong men. But I have no idea how the Germans feel about them. Us. And, given what I am going through to get there (50 percent + 50 percent = let's face it, 100 percent) I really really really REALLY would like to be loved in Berlin.

So, yeah, laser. Now, the thing about laser hair removal is you can't pluck for a few weeks before, and then after, it takes a few weeks more for the hairs to fall out. Meanwhile you still can't pluck. So that's all together, what, a whole month of being kind of grizzly and self-conscious, learning to talk and eat and even in some cases kiss with your hand over your chin. Being naturally pensive, and thoughtful, I'm pretty good at this.

But the day of the treatment is the worst, because then you're all red, too, and there are tears in the corners of your eyes and snot on your nose. Plus I had decided to get something else done too, while I was there, so my overall discomfort was, well, pretty dang discomfortable. Let's just say that neither walking, nor sitting, felt quite right.

Still, you gotta pay the driver. Steak and eggs for Earl Butter, and, since I was moving, standing, and maybe looking a little bit truckerish anyway . . . chicken fried steak for me. These things — like death — you go with them.

Oh, and, yum! But *where*? SFBG

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film

"I'm wrapping together my different fantasies," director Cary Cronenwett says of the long-awaited *Maggots and Men,* a historical drama that also draws on the modern-day transgender experience.

FAR LEFT PHOTO BY DANIEL NICOLLETA, RIGHT PHOTOS BY ANDREW WINGLER



FRAMELINE

Hello sailor

Maggots and Men (re)stages a revolution

By Matt Sussman
a&eletters@sfbg.com

Revolution seems to be on the minds and in the hearts of many in LGBT folk these days. The desire for change is palpable at the marriage equality marches that have now become regular occurrences, even if one isn't marching under the banner of marriage equality. Indeed, the large and sustained outpouring of grassroots activism that has sprung up since Proposition 8 "passed" last November has been hailed, however ill-fitting the comparison, as "Stonewall 2.0."

Stonewall is undoubtedly a milestone — and its resonance with our current historical moment is underscored by the fact that Frameline 33's closing night happens to fall on the 40th anniversary of the New York City riots. But Stonewall is not our only example of queers taking power into their own hands (San Francisco's own Compton Cafeteria Riots of 1966, in which transgender people fought for their right to occupy public space, immediately comes to mind.) Nor are the social justice movements and underground film culture of the Stonewall era — both subjects touched on in a swathe of '60s and '70s-related films at this year's festival — our only historical models for envisioning and enacting change. There are other histories, other battles, and other scenes to explore.

Local filmmaker Cary Cronenwett's *Maggots and Men* — a stunning black and white historical fantasia on the possibilities, pleasures, and perils of revolution — proposes such another scene. Set in a mythologized postrevolutionary Russia but based on actual historical events, *Maggots* marshals early Soviet cinema, the gutter erotics of Jean Genet, and what at times seems like a transgender cast of thousands to build its case for the necessity of queer utopias. "I made a school boy movie, *Phineas Slipped* [under the name Kerioakie, in Frameline 26], so the next logical step was to make a sailor movie," says Cronenwett, explaining the germ for his film over the phone. "I wanted to make a film that created another world."

Maggots dramatizes the events of 1921, when the sailors of the seaport town of Kronstadt (whose failed 1905 revolution would be immortalized by Sergei Eisenstein in 1925's *Battleship Potemkin*) drafted a resolution that supported the factory workers on strike in St. Petersburg. Deeming the sailors' declaration of solidarity and demands for food and greater autonomy as "counter-revolutionary," the Bolshevik government launched a propaganda campaign against them, eventually sending the Red Army to take their island stronghold by force. The Bolsheviks eventually won the two-week long battle, in which both sides suffered heavy losses, killing or exiling the remaining sailors.

Told through the fictionalized letters of sailor Stepan Petrichenko (played by dreamboat Stormy Henry Knight, aptly described by Cronenwett as "the transgender Matt Dillon") to his sister and the performances of agitprop theater group Blue Blouse, *Maggots* repurposes the aesthetics of socialist realism to both pay tribute to the Kronstadt sailors' quashed communal experiment and to use that same history as a means to engage with contemporary transgender lives and radical politics. "I'm wrapping together my different fantasies," explains Cronenwett. "There's the sexual, kinda homoerotic utopia and then there's this sort of communal utopia, where you have a society based on mutual respect."

If *Maggots* were a poem, it would undoubtedly take the form of an idyll. The sailors engage in a bucolic routine of communal farming and exercise, angelically sleeping in hammocks, carousing with the local ladies, and occasionally engaging in some alcohol-fueled sex with their fellow mates. Flo McGarrell's gorgeous production design and composer Jascha Ephraim's accordion-rich original score certainly contribute to the film's reverie-like passages, but much of what is beautiful about the film is due in no small part to the handsome chiaroscuro visages of the film's primarily trans-masculine actors. Cronenwett is as quick to cite Genet's *Un Chant d'Amour* (1950) and James Bidgood's *Pink Narcissus* (1968) as he is Eisenstein, as influences — and it shows.

But Cronenwett has other things, aside from "dirty sailor beefcake," on the brain. As he points out in a follow-up e-mail to our conversation, the trans actors in *Maggots* don't just rewire the long history of the sailor as subject of homoerotic image-making in terms of gender, but also reframe the homosocial world of Krondstadt in terms of anarchist politics. "It's not just cute butts that turn me on — it's also ideas, and people's politics. Not politics, like chatting about Obama or whatever, but people that are into creative ways of living and aren't into non-consensual domination."

These politics were put into practice, as much by necessity as design, over the course of the four years it took to make the film. Shooting sporadically in rural Vermont (a frozen Lake Champlain uncannily summons the wintertime Baltic captured in photos of the Red Army's 1921 advance); San Francisco backyards and gallery spaces; and Battery Boutelle in the Presidio and Battery Mendell in Marin, Cronenwett describes making *Maggots* as a "highly collaborative" process that involved the talents of friends, DIY artists, political organizers, nonprofessional actors, and anyone else who could be tapped via word-of-mouth (the film also received financial support from the Frameline Film and Video Completion Fund). At times, the filming even started to take on

the communal can-do atmosphere of Kronstadt itself. "People slept on the floor and took cooking shifts, and helped make costumes," remembers Cronenwett of the Vermont shoot.

As much as *Maggots* is a homoerotic pastoral, the film doesn't shy away from exploring the difficult, sometimes painful, realities attendant to any act of self-determination. As its very title — itself a reference to the rotting meat that sparks the sailors' mutiny in the first act of *Potemkim* — suggests, the consequences of our actions can fester within us. "The sailors are still lugging around the violence from the revolution with them," writes Cronenwett. "Even in the salad days the violence is there just under the surface."

This violence takes on a different cast in the context of transitioning genders, something which the actors' own mixed gender expressions continually underscore. "Transitioning is, hopefully, a liberating, positive experience. But it can also have some elements of violence associated with it. That can be a literal kind of violence — like chopping off body parts — or can be something more ethereal, like squashing aspects of ourselves to fit into either gender category."

The film is careful, though, not to hold up the sailors' bloody defeat as a cautionary example of revolutionary hubris, just as it stylistically evokes Russian cinema of the '20s and '30s while avoiding that period's penchant for egregious hero worship (flirting with martyrdom can be a slippery slope when engaging with the Soviet realism). In a sense, *Maggots*' restaging of history captures the full allegorical meaning of "utopia" — a social ideal that doesn't exist and yet, nonetheless, remains an ideal. But, as *Maggots* also proves, film gives us the means to envision such ideals. At a time when our "revolutionary" moment seems blinded by tunnel vision — and has largely become defined by terms we never dictated — *Maggots*' kino eye reminds us that our past and our present are full of radical possibilities. **SFBG**

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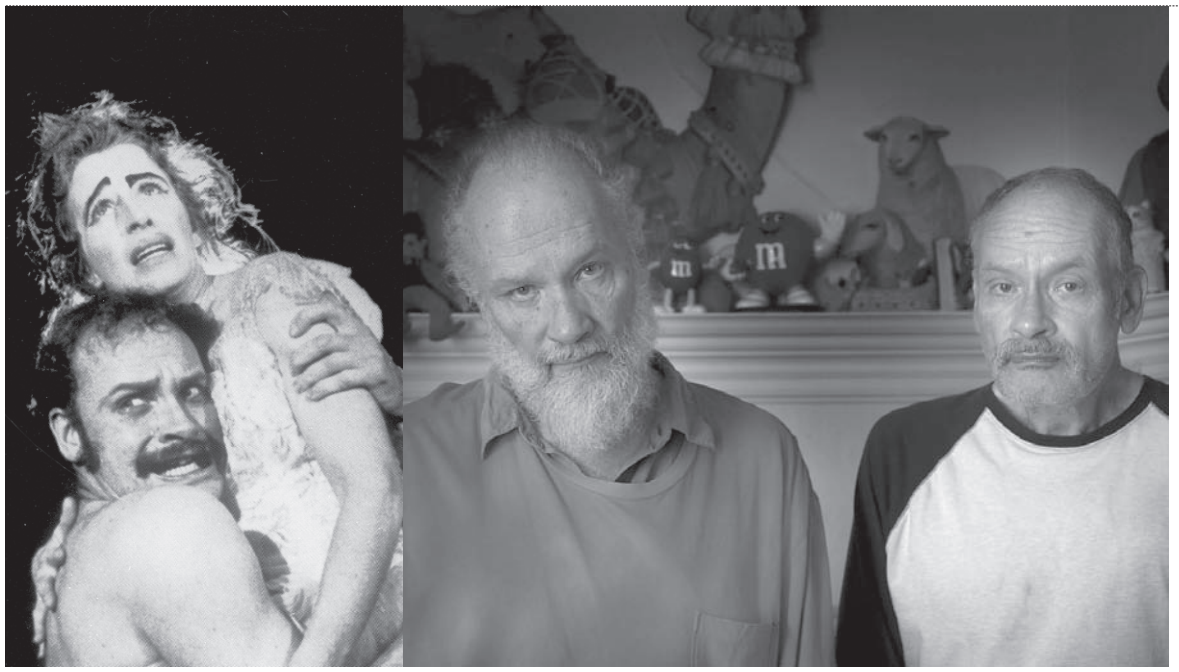
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Frameline screens Curt McDowell's 1975 ape-tastic underground classic *Thundercrack!* (left) as part of its tribute to George and Mike Kuchar, the subjects of Jennifer M. Kroot's doc *It Came from Kuchar* (right).

FRAMELINE

Kucharmania!

It Came from Kuchar is a splash of foam within a whirling cinematic cesspool

By Johnny Ray Huston
johnny@sfbg.com

PREVIEW I was going to review *It Came from Kuchar*, Jennifer Kroot's documentary about George and Mike Kuchar, but a combination of exhaustion, absent-mindedness, and deep innate logic got the best of me. Instead of writing a straightforward appraisal of a movie about two filmmakers who are anything but straight, I've decided to pay tribute to a pair of brothers whose filmography and videography is longer and larger and (sorry!) more freely imaginative than all of the pictures in this year's Frameline festival put together.

For sure, there is an irony at the heart of Kroot's dedicated endeavor, just as there was one at the core of Mary Jordan's equally appreciative *Jack Smith and the Destruction of Atlantis* (2006). Underground filmmaking as preached and practiced by Smith and the Kuchars is too wild to be summarized by a stadium of talking heads, let alone condensed into one of 21st century cinema's most common manias, the feature-length documentary portrait. In 1997, when George and Mike published the midlife autobiography *Reflections From a Cinematic Cesspool* (Zanja Press, 182 pages, $19.95), they'd already created at least 300 films and videos. Just as Smith's unfinished projects tease and outright mock any neat categorization or traditional definition of art work, how could a single film or commentator do justice to the myriad lovely warts and hidden undersides of such a gargantuan filmography? Most likely, Kroot has fashioned an introduction, so I will try to as well, using words instead of a camera.

If you're a movie-lover in San Francisco, you have some Kuchar memories, and maybe even some bonds forged partly through an admiration of George and Mike Kuchar. I remember planning to wear an ape suit to a Roxie Cinema screening of Curt McDowell's *Thundercrack!*, which is scripted by George. I remember how one friend's private screening of George's *Color Me Shameless* (1967) helped jostle me out of a deep depression rooted in embarrassment about past shameless behavior. However silly they might seem on the surface, many Kuchar movies tap into truths about life, and for that I'm thankful.

Another vital aspect of cinema Kuchar is its continued influence on contemporary San Francisco creativity. Kroot's movie spotlights the Kuchars' influence on cult icons and iconographers such as John Waters, Bill Griffith, and Guy Maddin. But name a local moviemaker you like, and that person is probably a Kuchar devotee, or even — like Kroot — a former student from one of George's San Francisco Art Institute classes. When I enjoy a movie by Sam Green, David Enos, Martha Colburn, or the late, great (and currently resurgent) McDowell, I sense the spirit and essence of Kuchar. When I take note of Sarah Enid's behind-the-camera direction and before-the-camera emotion, I see a Kuchar heroine beginning to tell her own story. Meanwhile, George keeps making whirwlind star-wipe video diaries and cooking up scripted genre goulashes that possess a singularly strange flavor. A couple of months ago, someone near and dear enthusiastically showed me a recent paradisical movie by Mike, and I was blown away by the potent high it derived from the beauty of its male lead actor. Secondhand smoke? Yes please.

It Came From Kuchar is an apt title not just because George and Mike Kuchar take their inspiration from B-movies, but because something about the Kuchar brothers as a phenomenon is not of this world — so *of* the world as to be almost too good for it. It came from outer space, and it came from beneath the sea, but not until it came — goopily — from the creative intestines and pleasure centers of George and Mike Kuchar did cinema truly phone home. SFBG

IT CAME FROM KUCHAR
Sun/21, 6:30 p.m., Castro

MORE AT SFBG.COM

Pixel Vision A review of *It Came From Kuchar*

THE MAN FROM CAMP: MOVIE MAKER GARY GREGERSON LIKES GUYS WITH CHAKA HAIR



If I had to choose a true SF son of the Kuchar brothers, it might be Gary Gregerson. Unlike a number of great local filmmakers, Gregerson — as far as I know — has never taken a class from George Kuchar. When it comes to wild B-movie imagination, he was born that way. A madcap mainstay whose zines (*Fembot*), music (with Sta-Prest in the 1990s, and Puce Moment, featuring Jon Nikki, today), DJing (at the Clap) and DIY filmmaking (*Mondo Bottomless*) make this city lively, Gregerson is currently at work on a movie titled *AIDS Camp*. I recently jumped on my pogo stick and caught up with him to discuss fashion, the perils of directing, the last days of a landmark, and his role in a film at this year's Frameline festival. **(Johnny Ray Huston)**

SFBG What are you wearing?
GARY GREGERSON One of my favorite shirts from the '60s, baby blue cords, and a button that says, "Tennis is a ball."
SFBG AIDS Camp*: please break down the title in all its potential meaning.*
GG Originally I wanted it to be set in a place a sci-fi wasteland but outdoors. There'd be a discussion about breaking out and someone would say, "But there're no walls here," and someone else would say, "Look around, it's camp! Everywhere you look it's camp, camp, camp!" Oh, and I have HIV.
SFBG *This movie is more of a group effort, with a large cast that needed to be wrangled. How was the experience different?*
GG Continuity was a challenge. It was a challenge getting the same people to spend all day in the "internment" area and then another day in Glen Canyon Park for the "liberation" scenes. I didn't have any problem finding "untrainables" (sex radicals) but it was hard to find "trainables" (straight-laced gays).
SFBG *You appear in* The Lollipop Generation*, which is playing at this year's Frameline fest. What was that experience like, and what have you learned from the film's director, G.B. Jones?*
GG I was supposed to be flagging tricks from in front of DeGrassi Junior High — that's the actual location. I had one car honk at me. I learned that Super 8 looks even better when it's been sitting around for 15 years, maybe in a fridge somewhere. The condensation gives it a neat effect.
SFBG *What is your favorite dance?*
GG The Hip-o-crite.
SFBG *You are a known Sid Krofft admirer. What is your stance on the current film "remake" of* Land of the Lost*? What are your views on Sleestaks in general?*
GG Maybe a "serious" remake would actually be more enjoyable, but we'll see. I wanted to do a short with Alvin Orloff called H.R. Buff-n-stuff. I can't weigh in on Sleestaks, but I like guys with Chaka hair.
SFBG *If you paid no heed to the words of the Flirts and put another dime in the jukebox right now, what three songs would you choose to play?*
GG A jukebox?! How quaint. Let's see ... maybe "Goin' Cruisin'" by Malibu (another Bobby O group), "Cruising" by Hunx and his Punx, and "Just Like the Leaves" by my friends the Bippies.
SFBG *As a host of many events there, tell the people: What is great about Aunt Charlie's?*
GG The scents and sensuality. And Joe and the gang are really awesome for letting me film there.
SFBG *What are your thoughts on the closing of the Central YMCA?*
GG It's only two blocks from my house, so I'm ridin' a bummer. I need a tile from the steam room for a memento.
SFBG *Gary Gregerson, is that what you call sockin' it to me?*
GG Well, it is my happening and it's freaking me out.

AIDS CAMP premieres in August at Homo A Go Go in Olympia, Wash. Puce Moment plays Club Club You're Dead at the Stud in July. SFBG

FRAMELINE

Hot topic

Little Joe reveals the real Joe Dallesandro

By Louis Peitzman
a&eletters@sfbg.com

If you've seen *Flesh* (1968) or *Trash* (1970) or *Heat* (1972), there's a good chance you'd like to spend an hour alone with Joe Dallesandro. Let's face it — that's probably not going to happen anytime soon, so you may have to settle for something a bit less private. As substitutes go, *Little Joe* is a nice alternative: no, you can't talk to (or touch) Dallesandro directly, but the experience is certainly intimate.

Little Joe just isn't your standard documentary. Forget the talking heads or — horror of all horrors — reenactments. This is Joe on Joe: 90 minutes of the Warhol superstar reflecting on his accidental fame and everything that came after. It's a fascinating story, even without the cinematic embellishments. Of course, it helps that Dallesandro himself does all the talking. For one thing, he's undoubtedly the best authority on his life. For another, he's not bad to look at, even pushing 60.

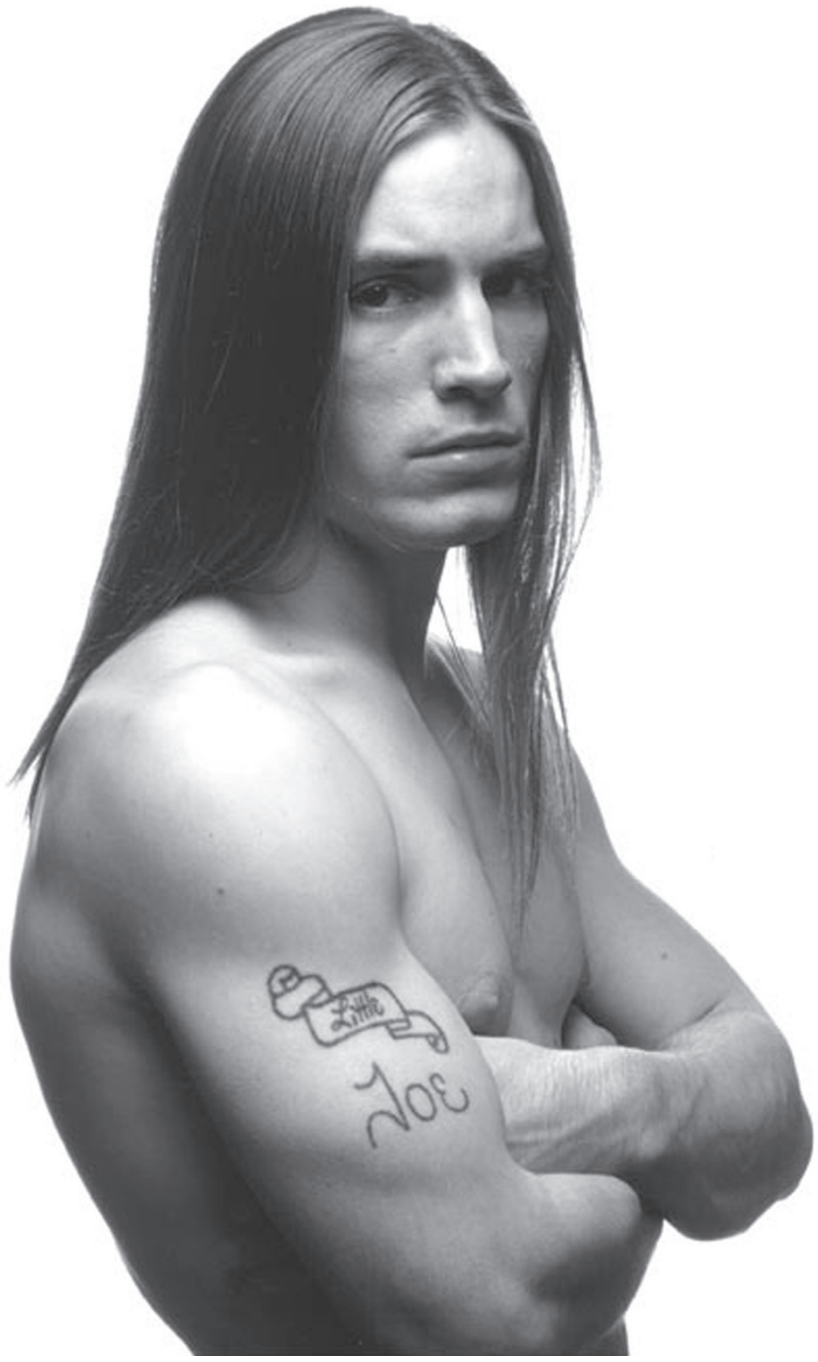
The film was conceived and produced by Vedra Mehagian Dallesandro, Joe's daughter, and Nicole Haeusser, who also directed. Speaking about their unusual approach, both agree that the close, conversational style gives a better sense of the subject than other films might be able to do.

"Our original goal was to make a great documentary on Joe, because many have tried," Vedra Dallesandro explains. "And we're very intimate and connected to him. That's the reason he did this for us."

But, as Haeusser elaborates, the filmmakers' decision to do the film as a one-on-one with Dallesando wasn't appealing to potential producers, who sought a more conventional documentary technique.

"When Vedra tried to get financing, they were all worried about the third act," she says. "They were worried that Joe was still alive and wanted to wait for him to die, basically. So Vedra and I were talking, and I was like, 'Well, we don't need money. We can just do it ourselves.'"

The decision turned out to be a happy accident: *Little Joe*'s biggest strength is its almost amateur quality. Which is not to say that the film feels lacking — it's just an intentionally limited production. There are no experts over-explaining Dallesandro's overnight success (he was hot) or later substance abuse (it was readily available). Nor are there any TMZ-esque voiceovers highlighting the more illicit aspects of his career. And who needs 'em? The clips of Dallesandro strutting nude through, well, all of his early films speak for themselves.



"Little Joe never once gave it away," Lou Reed sang of doc subject and lust object Joe Dallesandro. | PHOTO COPYRIGHT PAUL MORRISSEY

Of course, the point of all the real talk with Dallesandro is to show that he's more than just a sex object — and the message definitely comes across. He is, as he puts it, smarter than people give him credit for.

"A lot of times you hear people talk about him like he's a piece of meat," Haeusser says. "And he's a very spiritual person."

I don't know if that's quite the impression I got, but *Little Joe* does flesh out Dallesandro (pun fully intended) more than frequent collaborator Paul Morrissey ever did. Dallesandro's early career was about his appearance: the muscles, the hair, the manparts. And that's all well and good, but no one wants to be defined solely by how good they look naked. This documentary is the ideal vehicle for Dallesandro to prove, as the saying goes, that he's more than just a pretty face.

Still, there's no denying *Little Joe*'s eye candy status. To its credit, the film never shies away from that. No one appears embarrassed or regretful about the past, and why should they?

"Who he is, is who he is," Vedra Dallesandro offers. "I think it's amazing." Amazing may sound like a stretch, but consider the life of a sex symbol. It takes courage to bare it all — and it takes star quality to turn that into a career. SFBG

LITTLE JOE
Sat/20, 4:15 p.m., Castro

ODE TO JOE: A FIRST-PERSON TESTIMONY TO THE STARDOM OF DALLESANDRO

"Don't do this to me and leave me, Joe!" So rasps Sylvia Miles as Joe Dallesandro dutifully pleasures her missionary-style in a scene from Andy Warhol's *Heat* (1972). When it comes to mid-coital dirty talk, could any line possibly be more comically terrible? Miles' character is Sally Todd, a past-prime actress with a Beverly Hills mansion whose "game show money" doesn't keep her in hairspray. Dallesandro is Joey Davis, an ex-child star terminally on the make in an attempt to revive his marooned career. But really, anyone who enjoys *Heat* — and I'll come right out and say it's my favorite movie, ever — is enjoying the people behind the characters.

A key reward of the Warhol movies that star Joe Dallesandro is that he doesn't just do it to us and leave us — his signature brand of candid male sexuality, something entirely new in American cinema when it arrived, is still available to us today. "Little Joe" brought before the camera the fantasies that biographers and gossip tattle-tales entertained about James Dean and Marlon Brando, and his naturalism helped pave the way for Robert DeNiro's and Al Pacino's brands of Italian-American charisma and machismo, even if he wasn't theatrically trained. Yes, Dallesandro was usually stoic-to-stony, scarcely reacting to the hijinx of the myriad feminine characters with whom Paul Morrissey and Warhol paired him. But he knew enough to realize that he didn't have to do much, which is more than most actors learn in a lifetime.

Joe Dallesandro played a key role for me in terms of knowing I was attracted to men, and I can hardly be alone in that experience. When I first saw him, it was only a portion of his body — his sculpted chest and abdomen, tinted a plum color on the cover of the Smiths' self-titled 1985 debut album. This image was too oblique to be lust at first sight, but still images of Dallesandro from *Flesh* (1968) in Parker Tyler's book *Underground Film* and Stephen Koch's Warhol cinema survey *Stargazer* resolved any lingering issues or teenage doubts. The treat in discovering the movies behind these images was that Dallesandro's unapologetically naked good looks were simply the hook on which Warhol, and especially director Morrissey, hooked a fantastic crew of eccentrics.

Little Joe, Nicole Haeusser's new feature-length biographical portrait of Dallesandro, has as much in common with *That Man: Peter Berlin* (2005) as it does the legion of documentaries about Warhol superstars. Like the Berlin movie, it fascinates as a study of an icon of masculine glamour, though Dallesandro isn't as narcissistic (who could be) or as detached and cerebral. Haeusser skims over the coded symbols of Dallesandro's physique model days, and I wish she'd had Dallesandro sound off more about dearly-departed costars such as the amazing Andrea Feldman.

But *Little Joe*'s story can't help but be dramatic. Who knew Dallesandro had an ill-fated handsome brother — shades of Catherine Deneuve and Francoise Dorléac — or that the love of his life was *Suspiria* (1976) star Stefania Casini? Still handsome today, Dallesandro addresses the camera with a directness missing from his Warhol performances, wrestling uncomfortably with his manipulation by Morrissey, and reminiscing with little sentiment about latter-era Warhol films such as *Flesh for Frankenstein* (1973) and *Blood for Dracula* (1974), which includes his best and most hilarious performances — as a Marxist servant with a Brooklyn accent in medieval Europe.

"Have you even lived to know what beautiful is?" Lydia (Pat Ast) asks a male stripper jealous of Joe's good looks during a sunny afternoon scene from *Heat*. As Joe descends down some stairs for an underwater swim across the length of a pool, she answers her own question: "You're just a spoiled brat, living the life of Riley." Watching Joe Dallesandro in *Flesh*, in *Trash* (1970), and most of all, in *Heat*, we're all spoiled brats living the life of Riley. **(Johnny Ray Huston)**

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FRAMELINE

When we grow up

’70s relic *Free to Be ... You and Me* still resonates

By Dennis Harvey
a&eletters@sfbg.com

In the 1960s and early ’70s there was great enthusiasm behind the idea of loosening up the public school system. You know, making things more participatory, sparking kids’ imaginations, encouraging those who might have be bored or neglected in traditional classroom models.

Suddenly grade-school veteran Mrs. McGregor was prodded — not that some sterner specimens didn’t resist — to read the hidden signs of each child’s psychological well-being as well as drill ye olde reading, writing, and ’rithmetic. If the freshly arrived 20-something teacher (or teacher’s assistant) seemed more cool, accessible, and just plain *interested*, that’s because she or he was; universities had started moulding them that way.

Anyone who grew up in that era remembers the incongruity of old playground games alternating with teacher-led, noncompetitive new ones. Old instructional and filmstrips that seemed prehistoric because they came from the Eisenhower era, offering laughably corny behavioral (not to mention grooming) advice, were shown alongside hip new edutainments urging tolerance, getting in touch with one’s feelings, and treading gently on Mother Earth. (Most of the latter were produced by questionable corporate friends of the planet like Exxon and DuPont.) Where minority students had always had to accept their absence from textbooks and other media, now kids in the whitest small-town or suburb saw rainbow-coalition peers depicted in revised or brand-new materials.

This happened fastest on TV, where much children’s programming seemed to grow sophisticated and viewer-improving overnight. On the commercial networks, there were the likes of *Schoolhouse Rock* and *Fat Albert*. The bounty on PBS, then fatly funded and as yet undiminished by cable competition, included *Sesame Street*, *The Electric Company*, and *ZOOM*. All knocked themselves out painting learning as fun, group inclusion and individual differences as neat. The messages were subversive by prior standards: girls could grow up to be astronauts too; boys were encouraged to cry if they felt like it. (And we all know they sometimes do.)

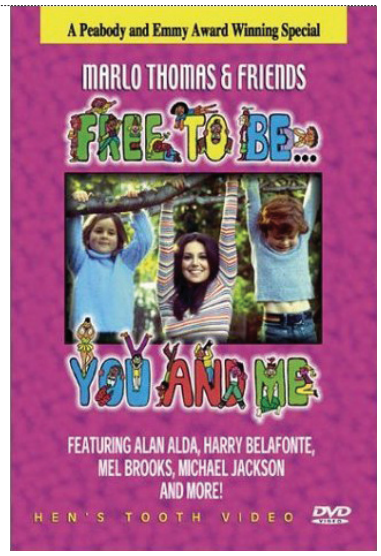
Perhaps the era’s zenith was *Free to Be ... You and Me*, a multimedia phenomenon that hasn’t died yet. (The original album is still in print.) Chosen this year for the annual Sunday kids’ matinee slot at Frameline, it has a special place in the memories of umpteen lesbian, gay, and trans adults — because while it didn’t directly address sexual identity, the emphasis on upending stereotypical gender roles echoed deep for kids who mostly didn’t know yet just how “different” they might turn out to be.

The story goes that *Free* first grew from liberated *That Girl* star Marlo Thomas’ desire to create something for her young niece. Something that didn’t reinforce traditional “See Dick! He’s building a mud fort! See Jane! She’s happy just watching him, keeping her dress clean!” sentiments in kid lit.

That idea became a half-million selling 1972 LP by Thomas and starry “friends” including one 6’5 NFL legend (and author of *Rosey Grier’s Needlepoint for Men*) singing sensitive boy anthem “It’s All Right to Cry.” There were also tracks like “Parents Are People,” “William’s Doll,” and “Helping,” performed by everyone from Dionne Warwick and Diana Ross to Tommy Smothers, Carol Channing, and Dick Cavett.

Many of them were back for the prime-time, hour-long special on ABC two years later, joined by Alan Alda, Cicely Tyson, Harry Belafonte, some Muppets, Kris Kristofferson and Rita Coolidge, Roberta Flack and Michael Jackson (still cosmetically intact), and the choral Voices of East Harlem.

A broadcast staple for some years, the show is still pretty great, reflecting the contributions of such brains as Carl Reiner, Shel Silverstein, Sheldon Harnick *(Fiddler on the Roof)*, and Thomas’ major collaborator Christopher Cerf. Mixing sketches and songs, live action and cartoons, it humorously soft-pedals myriad corrective lessons: revising the Greek legend of suitor-outrunning Princess Atalanta so that the happy ending is feminist, not marital; clucking at the selfishness of a superfemme, pink-clad girl who brattily insists “Ladies First” (and gets eaten by tigers as a consequence).



***Free* for generations to come: the landmark LP is now a DVD.**

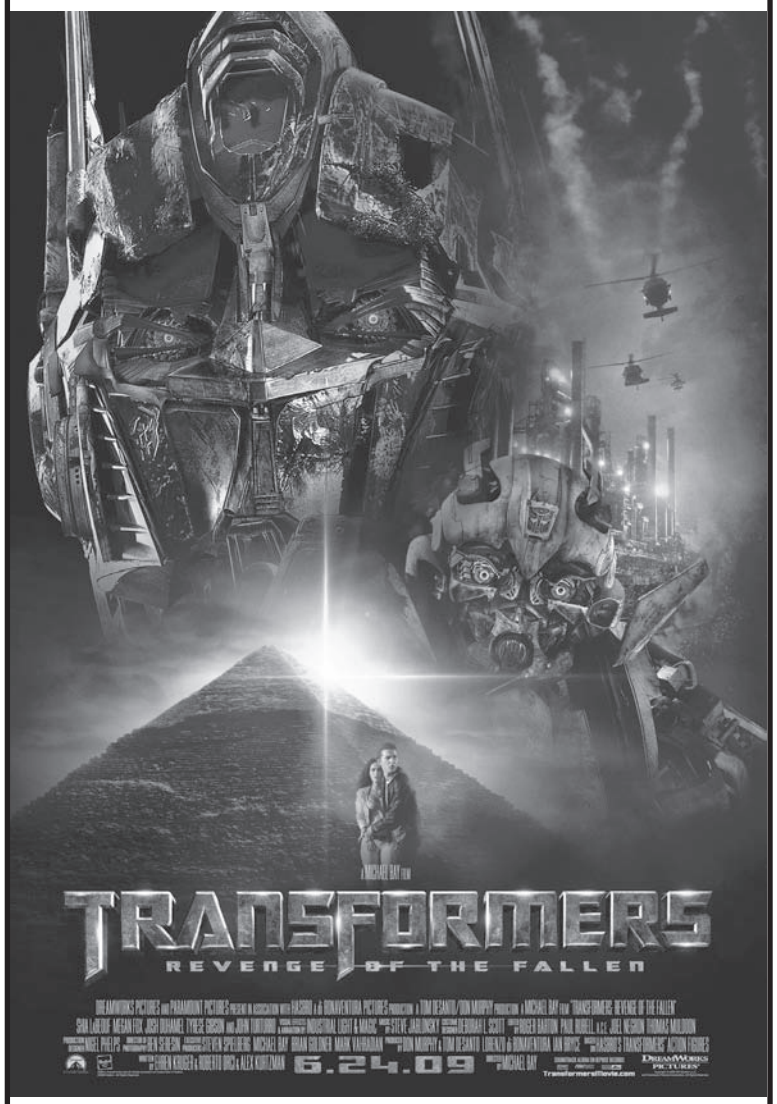
The term “politically correct” hadn’t been invented yet, but it could certainly be levied against *Free*. As it duly was/is, in some quarters. “Make no mistake, this is propaganda aimed at children. The message is that girls will find happiness only if they mimic boys,” harrumphs one current Amazon customer. (He also considers the running skits with wisecracking Muppet infants “disturbing” and “revolting.”) Alert Rush Limbaugh, quick!

This dangerous brainwashing tool generated picture books, a belated TV sequel (1988’s *Free to Be ... A Family*), and a 35th anniversary revised-form original print reissue for which Thomas made the publicity rounds last year. These days she may be lesser known in gay circles for public philanthropic expressions than her alleged private despotic ones (see scurrilous unauthorized biography *That Girl and Phil: An Insider Tells What Life is Really Like in the Marlo Thomas–Phil Donahue Household*, a camp tell-all classic right up there with *Call Her Miss Ross*.) All gossip aside, however, innumerable grown-up queers are still in Thomas’ debt. A self-Acceptance 101 dose as easy to swallow as Flintstone multivitamins, *Free to Be ... You and Me* remains good for you, and baby too. SFBG

FREE TO BE ... YOU AND ME
Sun/21, 11 a.m., Castro

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FRAMELINE

Quickies: short takes on Frameline films

FRI/19

The Lollipop Generation (G.B. Jones, Canada, 2008) To truly appreciate G.B. Jones' decades-in-the-making solo follow-up to her 1991 queer punk classic collaboration with Bruce LaBruce *No Skin Off My Ass*, you probably have to be a fan of Doris Wishman. Jones is on record as a major admirer of the woman behind *Bad Girls Go to Hell* (1965) and the Chesty Morgan vehicle *Double Agent 73* (1974), whose singular directorial style had no need for dramatic momentum, synced-up dialogue, or sensible camera angles. (In a scene with dialogue, Wishman was more likely to lavish close-ups on nearby furniture than on the humans involved.) *Lollipop Generation* skewers the lust for youth at the rotten core of pop culture through its look at a loose gang of candy-licking teen and preteen trick-turners and the suckers who would like to prey on them. The cast includes writer Mark Ewert and Calvin Johnson, but Vaginal Davis steals a sizeable portion of the movie by throwing her all into a molester role in a sequence that shifts back and forth between Super 8 and video. My favorite aspect of *Lollipop Generation* is Jones' eye for funny or dirty signs or landmarks, from giant smiling balls on the sides of freeways to sites with double entendres for names. By placing what story there is within this framework, she creates her own world with no need for special effects. **(Johnny Ray Huston)** *10:45 p.m., Roxie.*

Making the Boys (Crayton Robey, USA, 2008) Whether you adore it as a nostalgic, pre-HIV throwback or despise it for its self-loathing and slew of gay stereotypes, *The Boys in the Band* was revolutionary for its time as the first play to revolve around a homosexual circle of friends and to present an honest examination of the gay community. In director Crayton Robey's compelling and insightful new documentary, Mart Crowley, the playwright of *Boys,* recounts his days rubbing shoulders with the Hollywood elite as a burgeoning screenwriter only to be cast aside after a failed Bette Davis pilot and a film deal fell through. New York theater proved to be his salvation as he struggled with perceived personal and professional failure as well as alcoholism. With nothing to lose, he bravely penned *Boys,* secured the producer from Edward Albee's equally controversial *Who's Afraid of Virginia Woolf?,* and released it off-Broadway on April 14, 1968 to commercial acclaim. Robey interviews both Broadway and Hollywood mainstays such as Albee, Terrence McNally, Robert Wagner, and Dominick Dunne, who reflect on the impact of *Boys,* for better and for worse, and its role in challenging mainstream opinions of homosexuality as a mental illness and in jumpstarting the gay rights movement. In the middle of the film, I started wishing Robey had interviewed more of the cast of *Boys.* After all, *they* were the ones who experienced the highs of being in an exciting and subversive new play as well as the lows of later being essentially blacklisted from Hollywood. Then it dawned on me that five of the nine original cast members of *Boys* have since died from AIDS. Ultimately though, their cause to validate the gay community's presence in society is forever immortalized with the legacy of *Boys,* the play that Vincent Canby hailed "a landslide of truths." **(Laura Swanbeck)**
7 p.m., Victoria.
Also Mon/22, 1 p.m., Castro.

SAT/20

Greek Pete (Andrew Haigh, U.K., 2009) A deadpan serving of real-life drama, this night-and-day portrait is a 21st-century update of Andy Warhol's *Flesh*, the 1968 movie that made Joe Dallesandro a star. In *Flesh*, Dallesandro is a hustler named Joe in New York. Here, Peter Pittaros is an escort named Pete in London. In *Flesh*, we see Joe school comparatively naïve and weak street corner boys on the tricks of rough trade. Here, Pete is a responsible breadwinner in comparison to his drug-spun chicken boyfriend. Both *Flesh*'s Joe and the title character of *Greek Pete* hang with trannies, though Candy Darling and Jackie Curtis are more camera-ready than Pete's goth gal pals. But whereas a strange optimism radiates from *Flesh*, which is understandably too smitten with its charismatic star to knock the hustle, *Greek Pete* has a strong undertow of melancholy. Its sadness doesn't stem from a moral tut-tut stance about whoring but from a sense of modern emptiness that haunts Pete whether he's with friends, alone in his apartment, or watching footage of himself winning a competition that's the male escort equivalent of Miss America. Well-shot and anchored by a performance that's just deep and ordinary enough to remain compelling, *Greek Pete* isn't just easy meat. **(Huston)**
10 p.m., Victoria.
Also Tues/23, 2:30 p.m., Castro.

SUN/21



Training Rules (Dee Mosbacher and Fawn Yacker, USA, 2009) Homophobia in sports is, depressingly, still an enormous issue. But compared to the macho world of the NBA, you'd think that women's college basketball would be a comparatively safe realm for queer players. In the case of Penn State, you'd be dead wrong. For 27 years, coach Rene Portland intimidated and harassed players who were lesbians — and those she thought might be lesbians, or who had lesbian friends. As players from past teams recall (often through tears), Portland was an outspoken homophobe who revoked scholarships as she pleased and made basketball a joyless pursuit for those she targeted. In 2006, former player Jennifer Harris, a star athlete and standout student, sued the school for discrimination. Though Harris can't speak at length due to the terms of her settlement (and of course Portland, who resigned in 2007, did not agree to an interview), *Training Rules* is an eye-opening document, exposing not just the ugly truth about one coach, but a systemwide crisis that those in power (athletic directors, the NCAA) have been painfully slow to address. **(Cheryl Eddy)** *3:30 p.m., Castro*

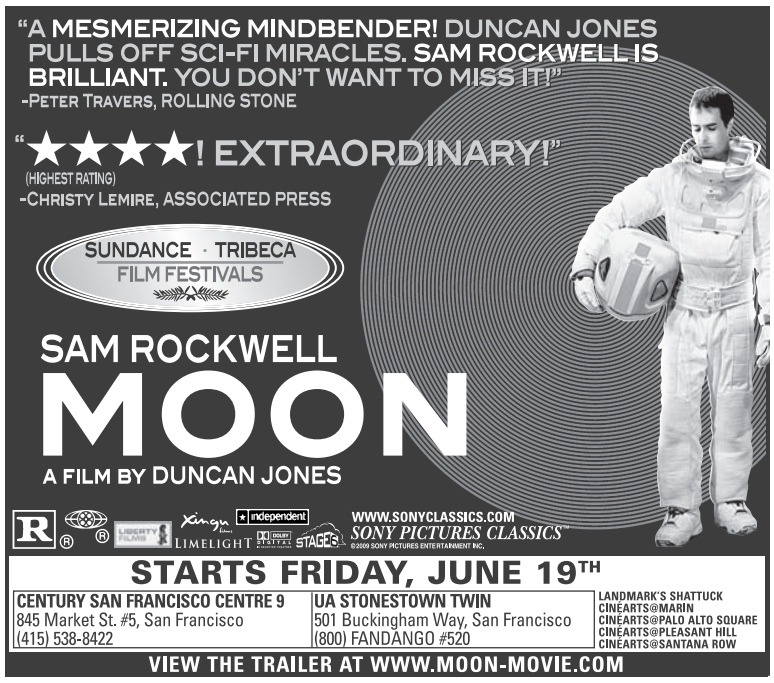
TUES/23

City of Borders (Yun Suh, USA, 2009) Forty-five minutes away from Middle Eastern "gay mecca" Tel Aviv lies Jerusalem, ancient religious center and, unfortunately, bastion of equally time-tested attitudes toward homosexuality. Many Tel Aviv gays don't even see the point of living, let alone fighting for rights, in Jerusalem. Yet Jerusalem's sole gay bar, Shushan, was one place where Jews and Muslims, Israelis and Palestinians, mingled as equals. Yun Suh's documentary focuses on a few diverse patrons, plus Shushan's owner Sa'ar Netanel, who became Jerusalem's first openly gay elected official (as a city councilman) on the same day it elected its first ultraright Orthodox mayor. He endures routine death threats, Gay Pride parades attract violent protest, and the other principals here have their problems and flaws too: lesbian couple Samira and Ravit try to stay together despite major cultural differences; Palestinian youth Boddy fears he'll eventually have to leave for his own safety; Adam, an Israeli activist since being queer-bashed, doesn't see any ethnical conflict in building a house on occupied territory with his boyfriend. *Borders* is a vivid snapshot of a gay rights struggle that is still very much an uphill slog. **(Dennis Harvey)**
7 p.m., Roxie

Patrick, Age 1.5 (Ella Lemhagen, Sweden, 2008) Freshly settled in suburbia, gay couple Goran (Gustaf Skarsgard) and Sven (Torkel Petersson) are eager to adopt a child — or at least Goran is, with Sven reluctantly caving in. But when against the odds they're informed a native-born boy is available, a misplaced bit of bureaucratic punctuation means they get not the 18-month-old toddler expected but 15-year-old Patrik (Tom Ljungman). He's a foul-tempered foster home veteran who makes it clear he's no happier cohabiting with two "homos" than they are with him. Nevertheless, they're stuck with each other at least through the weekend, allowing a predictable mutual warming trend to course through Ella Lemhagen's agreeable seriocomedy. While formulaic in concept, the film's low-key charm and conviction earn emotions that might easily have felt sitcomishly pre-programmed. **(Harvey)**
7 p.m., Castro

JUNE 24

Prodigal Sons (Kimberly Reed, USA, 2008) When Kimberly Reed (who studied film at UC Berkeley and San Francisco State University) set out to make *Prodigal Sons,* she was probably pretty certain the doc would be deliberately self-focused. The film's first act





takes place in Helena, Mont., at Reed's 20-year high school reunion — amid former classmates who remember Kimberly Reed as Paul McKerrow, a football star who was voted "Most Likely to Succeed" (and, indeed, a success she has been; though she alludes to a difficult period during her transition, she's clearly arrived at a happy and confident place in life). But *Prodigal Sons* is plural for a reason, and not because of brother Todd (who happens to be gay). Instead, it's adopted brother Marc — who is given to terrifying rages as a result of a personality-altering brain injury; remains eternally resentful of Kimberly's high school-era smarts and popularity; and (as is shockingly discovered) the grandchild of Orson Welles and Rita Hayworth — who becomes *Prodigal Sons'* focus. He is the most heartbreaking figure in an intimately personal (sometimes uncomfortably so) film that's ultimately about identities lost and found. **(Eddy)**
7:30 p.m., Castro

JUNE 27

Off and Running (Nicole Opper, USA, 2009) Teenager Avery, an African American, was adopted as an infant by a single white mom, who soon afterward meets another single white mom who had recently adopted an African American baby boy. Before long, a family (nicknamed "the United Nations," especially after a Korean child joins the mix) was formed. A track star who dreams of running in college, Avery loves her moms, but she's curious about her biological parents. She knows she's from Texas and was originally called Mycole Antwonisha, facts that hint at a cultural experience far removed from her upbringing as a Brooklyn Jew. After a few letters are exchanged with her birth mother, Avery is crushed when the woman mysteriously ends communication. A profound identity crisis ensues. "It's like something really traumatic happened to her, and nothing did," Avery's caring if clueless adoptive mother says. But *Off and Running* suggests otherwise. The doc may not speak for every adopted child's experience, but it's eye-opening nonetheless, and is blessed with a subject who is sensitive and articulate even in her darkest moments. **(Eddy)**
2:15 p.m., Roxie

Pop Star on Ice (David Barba and James Pellerito, USA, 2009) Yay, Johnny Weir! If you don't share my sentiments about the sassy, sparkly, outspoken (but not on-the-record *out*) figure skater, then you might want to skip this documentary, which was filmed over a two-year period and offers an up-close-and-personal (like, you see



him in a tanning bed) look at the three-time national champ. Or maybe not, actually — haters might come around after realizing how hard he's worked to achieve his ice-rink dreams, born after watching Oksana Baiul win Olympic gold on TV and learning to skate (at the ancient age of 12) on the frozen-over cornfield in his Pennsylvania backyard. Competition footage backs up claims by longtime coach Priscilla Hill (with whom he breaks up over the course of the film) and others of Weir's extraordinary talents; backstage clips and off-the-cuff interviews establish the fact that he's one of the sport's most fun personalities, probably ever. Weir pouts, jokes, struts in a fashion show, speaks in a Russian accent, discusses his collection of furs, and lands quadruple jumps with ease. Gay or (ahem) nay, he's clearly 100 percent comfortable with who he is. **(Eddy)** *11 a.m., Castro*

Milton Glaser: To Inform and Delight



REVIEW Stroll through New York City and you can't help but stumble onto one of Milton Glaser's iconic designs, be it a Brooklyn Brewery label, *New York* magazine cover, or even the big white nose perched above Trattoria dell'Arte across from Carnegie Hall. Of course, Glaser, one of the world's most talented, postmodern graphic designers, has also left his stamp, quite literally, with the ubiquitous I Heart NY insignia. Wendy Keys' new documentary *Milton Glaser: To Inform and Delight* pays homage to this humble, erudite, and mirthful man who transcends traditional lines between high art and commercial design to make art accessible to the public. Keys incorporates anecdotes from students, clients, colleagues, and Glaser himself and highlights not only Glaser's powerful aesthetic, but also his art's implicit call for political and social responsibility. Whether encapsulating the psychotropic '60s in a Bob Dylan profile, rendering the plight of gay men in America in an print ad for Tony Kushner's *Angels in America*, or embodying his pacifist beliefs in a poster condemning genocide in Darfur, Glaser informs and delights with his constant reinvention and incredible ability to capture the current zeitgeist. **(Laura Swanbeck)**

MILTON GLASER: TO INFORM AND DELIGHT opens Fri/19 at the Roxie.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For film festival schedules, first-run showtimes, and complete film listings, including Ongoing films, see www.sfbg.com.

ANOTHER HOLE IN THE HEAD

The sixth annual Another Hole in the Head film festival runs through Fri/19 at the Roxie, 3117 16th St, SF. For advance tickets ($10), visit www.sfindie.com or call (415) 820-3907. All times pm. For schedule, see www.sfbg.com.

FRAMELINE

The 33rd San Francisco International LGBT Film Festival runs June 18-28 at the Castro, 429 Castro, SF; Roxie, 3117 16th St, SF; Victoria, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows $8-10)

CONTINUES ON PAGE 46 ››



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IN SELECT THEATRES FRIDAY, JULY 17

FILM LISTINGS

CONT>>

are available at www.frameline.org. All times pm unless otherwise noted.

OPENING

Herb and Dorothy You would have to have a heart of stone not to be charmed by Herb and Dorothy Vogel, perhaps the most unassuming and selflessly giving art collectors to ever walk the earth. Megumi Sasaki's sweet, low-key documentary doesn't really have to do much given the Vogels' remarkable story and personable manner. Starting in the early 60s, Herb, then a postal worker with a passion for art history, and his new bride Dorothy, a librarian with an open mind, started vociferously collecting what, in Dorothy's words: "we liked, what we could afford, and what would fit in our one bedroom apartment." What they wound up amassing is now regarded as one of the most important contemporary art collections of Minimal and Conceptual art. Nestled between the fish and turtle tanks and covering almost every square inch of their small Manhattan apartment were works by Sol Le Witt (a colored pencil wall drawing executed by Dorothy is a permanent bathroom fixture), Robert Mangold, Richard Tuttle, Vito Acconci, Lynda Benglis, Jeanne-Claude and Christo, and many others, most of which have since been bequeathed to the National Gallery in D.C. and leant out to museums across the country as part of the "50 Works for 50 States" program. As attested to by the numerous artists interviewed here, whose works are part of the collection, the Vogels' passion is remarkable not only for its enthusiasm, but for its purity as well. Their attraction to what Herb calls "tough art" didn't arise simply because no one else was buying it at a time when Pop Art and Abstract Expressionism ruled the market. Much like the Vogels' approach to collecting, many of the artists they chose to champion proved that challenging, aesthetically rewarding work could be made with modest means. It is an approach the market-driven art world, glutted with make-or-break fairs and cultural capital-hungry blue chip collectors, would do well to remind itself of from time to time. When Herb and Dorothy gaze up at their names engraved on the National Gallery's wall of benefactors we see pride mixed with a slightly bemused shrug. After all, there are cats to pet and fish to feed. (1:31) *Lumiere, Shattuck.* (Sussman)

Katyn Unbeknownst to the rest of the world, in 1940 the Red Army single-handedly slaughtered 15,000 Polish POWs deep within Katyn forest. *Katyn,* Andrzej Wajda's Oscar-nominated film based on these events, is wrenching even before you discover that the director's father was among the casualties. Incredibly, the film manages to be both intimate and objective, revealing the story largely from the perspective of the surviving family members. *Katyn* chronicles the life of Andrzej, a Polish Captain, who leaves behind his wife and daughter only to be executed alongside his fellow officers. Demonstrating the power of propaganda and self-delusion, *Katyn* reveals the Soviets' mass cover-up (including blaming Nazi Germany) that ultimately robbed the Polish people of their history and prevented them from commemorating those who had perished. When Captain Andrzej's journal, which documents his experiences in the internment camp, is discovered among the rubble and returned to his family, his haunting words come flooding back – "As they say, diaries don't burn." The Soviets may strive to rewrite history and bury past transgressions, but the truth remains etched in the minds of survivors and executioners alike, as well as the pages of a tattered old journal. (1:58) *Sundance Kabuki.* (Swanbeck)

Milton Glaser: To Inform and Delight See pick box. (1:13) *Roxie.*

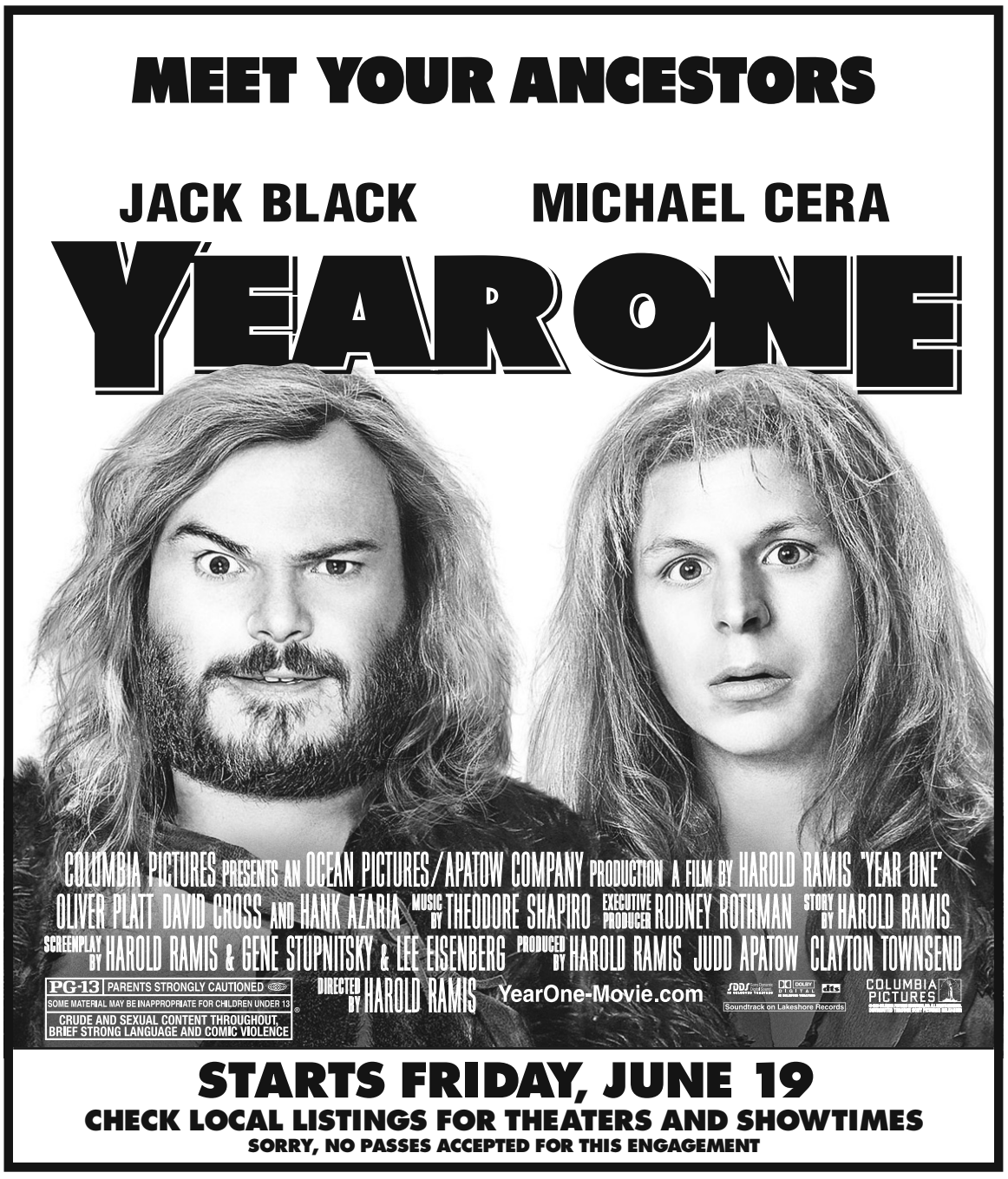
Moon The Bay Area's own Sam Rockwell has quietly racked up a slew of memorable performances in variable films — including 2002's *Confessions of a Dangerous Mind* and 2008's *Choke* — so the fact that he's pretty much the whole show in this British sci-fi tale is reason enough to see it. A one-man space saga à la *Silent Running* (1972), it has him as Sam Bell, the lone non-mechanical worker (Kevin Spacey voices his principal robot assistant) on a lunar mining station in the not-too-distant future. He's just about to finish his long, lonely contracted three-year stint and return home to a desperately missed family when strange things begin to occur. First there are hallucinations, then physical disabilities, then finally the impossible — there's company aboard the station. Debuting feature director Duncan Jones orchestrates atmosphere and intrigue, though despite one major game-changing twist his original story seems a little thin in the long run. Nevertheless, Rockwell commands attention throughout as a character whose exhaustion, disorientation, and eventual panic feel alarmingly vivid. (1:37) *Shattuck.* (Harvey)

Sleep Dealer American mega-factories exploiting Mexican migrant workers is a familiar theme for fans of docs with human-rights themes. Director and co-writer Alex Rivera's *Sleep Dealer* puts a new spin on the issue by filtering it through a sci-fi lens. In a not-distant future, the Mexican-American border is completely blocked by a giant, West Bank-style wall; in Tijuana's sweatshops, Mexicans with embedded "nodes" connect to virtual-reality machines that allow them to work in the states without ever physically going there. After his family is torn apart by a remote bombing (callously captured, live, on a *Cops*-ish show called *Drones*), small-town boy Memo (Luis Fernando Peña) travels to the city, determined to meet a "coyotek" who'll hook him up with some black-market nodes. En route, he encounters Luz (Leonor Varela), a writer who barely scrapes by selling her memories online. Top customer Rudy (Jacob Vargas) becomes interested in her Memo memories for reasons that aren't difficult to discern, but as it turns out, the simplicity of *Sleep Dealer*'s characters and their interactions aren't what make this film unique. All praise here goes to Rivera's take on where globalization is headed: his ideas are clearly allegorical, but not all that farfetched. They're also frighteningly timely. (1:30) *Lumiere.* (Eddy)

The Proposal A pushy boss (Sandra Bullock) marries her assistant (Ryan Reynolds) so she won't be deported to Canada. Hmm, d'ya suppose true love will ensue? (1:48) *Elmwood, Grand Lake, Marina, Oaks.*

Tetro Vincent Gallo plays the title character in Francis Ford Coppola's latest indie adventure. (2:07) *Embarcadero.*

Year One Jack Black and Michael Cera go prehistoric. (1:37) *Shattuck.* SFBG



first run venues

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

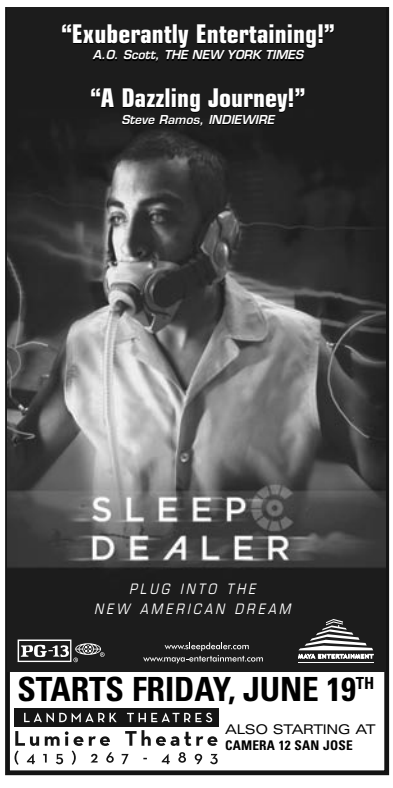
1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Vogue Sacramento/Presidio. 221-8183. SFBG



rep clock

Schedules are for Wed/17–Tues/23 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $5-15. "The Ohlone's First Contact with Europe," live radio broadcast, discussion, and film screening, Wed, 6. "OpenScreening," Thurs, 8. For participation info, email ataopenscreening@atasite.org. "Cut and Run: Ths Something to Offend Everyone Tour! Benefit Launch Party," experimental short films, Fri, 8. **Ponytail** (Doupé), Sat, 8.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-13. **Up** (Docter and Peterson, 2009), Wed, 11:30am, 2:00, 4:30, 7:00, 9:30. Frameline33: San Francisco International LGBT Film Festival, June 18-28. See film listings.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Food, Inc.** (Kenner, 2008), June 19-25, call for times. **Katyn** (Wajda, 2007), June 19-25, call for times. **Revanche** (Spielmann, 2008), call for dates and times. **The Phantom of the Opera** (Julian, 1925), Sat, 7:30. With a live score by the Alloy Orchestra. "Outdoor Movie:" **A Hard Day's Night** (Lester, 1964), Sun, 8:30.

CLAY 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Pulp Fiction** (Tarantino, 1994), Fri-Sat, midnight.

ELI'S MILE HIGH CLUB 3629 Martin Luther King Jr Blvd, Oakl; (510) 594-0666, momzhotrocks.com. Call for price. **Momz Hot Rocks** (Perotti), Tues, 8.

"FILM NIGHT IN THE PARK" This week: Dolores Park, Dolores at 19th St, SF; (415) 453-4333, www.filmnight.org. $3-6. **Goldfinger** (Hamilton, 1964), Sat, 8.

GARAGE 975 Howard, SF; (415) 864-4124. $12-20. "Across Queer Time," experimental short films, videos, installation, and performance work, Wed, 8. Part of the National Queer Arts Festival.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Flow**, Wed, 7:30.

MARIN HEADLANDS HOSTEL Fort Barry, Bldg 941, Sausalito; (415) 331-2777, www.marinhostel.org. Free. **Etienne! (aka The Hamster Movie)** (Mizushima), Sat, 8.

OPERA PLAZA 601 Van Ness, SF; www.lastdoorwayproductions.com. $10. "A Nightmare to Remember San Francisco Horror Film Festival," short films by local and national indie filmmakers, Sat, 7pm.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Quality Control: Selected Works from Zaentz Films:" **The English Patient** (Minghella, 1996), Wed, 7. "In the Realm of Oshima:" **Shiro Amakusa, the Christian Rebel** (1962), Thurs, 6:30; **Cruel Story of Youth** (1960), Thurs, 8:30; **The Sun's Burial** (1960), Sat, 6:30; **The Ceremony** (1971), Sat, 8:20. "Tight Spot: Phil Karlson in the Fifties:" **5 Against the House** (1955), Fri, 6:30; **The Phenix City Story** (1955), Fri, 8:15. "Karel Vachek: Poet Provocateur:" **What Is to Be Done? (A Journey from Prague to Cesk˝ Krumlov, or How I Formed a New Government)** (1996), Sun, 2.

PIGEON POINT LIGHTHOUSE HOSTEL 210 Pigeon Point, Pescadero; (650) 879-0633, www.pigeonpointhostel.org. Free. **Etienne! (aka The Hamster Movie)** (Mizushima), Fri, 8.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Watchmen** (Snyder, 2009), Wed, 2, 8. **Coraline** (Selick, 2009), Thurs-Fri, 7:15, 9:25. **American Artifact: The Rise of American Rock Poster Art** (Becker, 2009), Sat, 5, 7. **The End of the Line**, Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

EL RIO 3158 Mission, SF; www.gostaberling.com. $5. "Vive Le Rock V: The Fine Art of (Re) Surfacing," with music by Gosta Berling, Kid Mud, and Skeletal System, and short films by Nick Gamino, Wed, 8:45.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. "Another Hole in the Head Film Festival," Wed-Thurs. See film listings. "San Francisco United Film Festival," features and documentaries, Wed-Thurs. **Milton Glaser: To Inform and Delight** (Keys, 2009), June 19-25, 7, 8:40 (also Sat/20-Sun/21, 1, 3, 5).

SAN FRANCISCO PUBLIC LIBRARY Park Branch, 1833 Page, SF; www.sfpl.org. Free. "Richie Unterberger's Rare Rock and Roll Film Clips: Velvet Underground," Wed, 7.

SMOKEY'S TANGLE 4709 Telegraph, Oakl; (510) 450-0150. Free. "Brook Hinton: Water, Asphalt, Ether," experimental works, Fri, 8.

"TEMESCAL STREET CINEMA" Telegraph at 49th St, Oakl; www.temescaldistrict.org. Free. "Bay Area Icons: A Series of Shorts," Thurs, 8. With live music and free popcorn.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. **We Want Roses Too** (Marazzi, 2007), Thurs, 7:30. **Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles** (Akerman, 1975), Sat, 7; Sun, 2. SFBG

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319433-00 The following person is doing business as **Bruce Cass Wine Lab**, 17313 Lower Colfax Road, Grass Valley, CA 95945. Bruce Cass, 17313 Lower Colfax Road, Grass Valley, CA 95945. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Bruce Cass. This statement was filed by Lena Lee on April 23, 2009. **#35211. June 3, 10, 17, & 24 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0319490-00 The following person is doing business as **PREFUND. ORG, PREFUND, POTRERO RESIDENTS EDUCATION FUND, PKDW, POTRERO KIDS, POTRERO KIDS ATDANIEL WEBSTER**,465 Missouri St, San Francisco, CA. 94107. PREFUND.ORG, 465 Missouri St, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/24/09. Signed Stacey R. Bartlett. This statement was filed by Mariedyne L. Argente on April 24, 2009. **#35210. June 3, 10, 17, 24,2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320034-00 The following person is doing business as **GOLDEN GATEWAY CENTER** , 460 Davis Ct.., San Francisco, CA 9111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, L.P; Prime Property Fund II, L.P. ; and CM Golden Gate Inc.460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on May 19, 2009. **#35503. May 27th, June 3rd , 10th & 17th.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320040-00 The following person is doing business as **Stunner of the Month**, 912 Cole St. #324, San Francisco, CA 94117. Todd William Smith, 827 Shrader St. San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Todd William Smith. This statement was filed by Maribel Jaldon on May 19, 2009. **#35501. June 10, 17, 24 & July 1.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320190-00 The following person(s) is doing business as **NEW POTRERO MARKET**, 1301 18TH St., San Francisco, CA 94107. Elias Hanhan, 3280 Dublin Dr., South San Francisco, CA 94080. Nader Hanhan 19 Seville Way South San Francisco CA 94080.This business is conducted by a general partnership. Registrants commenced business under the above-listed fictitious business name on the date 05/26/09. Signed Nadar Hanhan. This statement was filed by Maribel Jaldon on May 27, 2009. **#35501. June, 3, 10, 17, 24 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320252-00 The following person is doing business as **IPS** 795 Folsom St., 1st Floor, San Francisco, CA. 94107. INTEGRITY-PAAHI SOLUTIONS, INC. , 795 Folsom St., 1st Floor, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed KARIM LADHA. This statement was filed by JENNIFER WONG on May 29,2009. **#35218. June 10, 17, 24, & July 1, 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320363-00 The following person is doing business as **SECOND DERIVATE RESEARCH**1630 Union Street, Suite 2, San Francisco, CA 94123. Second Derivative Research, LLC, 1630 Union Street, Suite 2, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/2009. Signed Richard A. Eckert. This statement was filed by Maribel Jaldon on June 4, 2009. **#35216. June 10, 17, 24, & July 1, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320461-00 The following person is doing business as **Sunset Taqueria El Sol** , 901 Taraval St, San Francisco, CA 94115. Melinda Louie, 176 Terra Vista St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/09. Signed Melinda Louie. This statement was filed by Lena Lee on June 9, 2009. **#35502. June 17, 24, July 1 & 8 B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320485-00 The following person is doing business as **PASSING SCORE** , 824 Baker St, San Francisco, CA 94115. John Vasconellos, 824 Baker St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed John Vasconcellos. This statement was filed by Lena Lee on June 10, 2009. **#35501. June 17, 24, July 1 , & 8 B>**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320490-00 The following person is doing business as **BAY AREA BUILDERS** 606 30th Avenue, San Francisco, CA. 94121. Kalung Tung, 606 30th Avenue, San Francisco, CA. 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/10/2009. Signed Kalung Tung. This statement was filed by Lena Lee on June 10, 2009. **#35221. June 17, 24, & July 1, 8, 2009**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **May 19, 2009**. To Whom It May Concern: The name of the applicant is: **BUSH VENTURES LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2232 BUSH STREET, SAN FRANCISCO, CA 94115-3122. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): June 10, 17 & 24, 2009 L#433701.**

NOTICE OF INTENDED TRANSFER OF RETAIL ALCOHOLIC BEVERAGE LICENSE UNDER SECTIONS 24073 AND 24074 CALIFORNIA BUSINESS AND PROFESSIONS CODE Date of Filing Application: May 29, 2009. To Whom It May Concern: The name of the applicant is: Soul Lounge LLC. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Soul Lounge LLC, 1710 Mission Street, San Francisco, CA 94103. Type of license Applied for: 47 - ON-SALE GENERAL EATING PLACE.**June 17, 2009. L#35220**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree aka Rose Ann Ramos aka Grandma Breed aka Mom. CASE NUMBER: PES-09-292204. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, aka ROSE ANN RAMOS, aka GRANDMA BREED aka MOM. A Petition for Probate has been filed by: **JONELL RAMOS MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMOS MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: June 22, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA; 5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): June 3, 10 & 17, 2009 L#433603**

NOTICE OF TRUSTEEíS SALE File No. 703718317 Title Order No. 4022351 MIN No.Loan No. 1263099100 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 10/23/03. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashierís check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in ß5102 to the Financial code and author-ized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrect-ness of the property address or other common designation, if any, shown herein. Trustor(s): Victor Wong, unmar-ried Recorded: 10/30/03, as Instrument No. 2003-H575950-00, of Official Records of San Francisco, California. Date of Sale: 06/30/09 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 855 FOLSOM STREET UNIT 502, SAN FRANCISCO, CA 941070000 Assessors Parcel No. Lot: 267 Blk: 3752 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $226,730.53. If the sale is set aside for any reason, the Purchaser at the sale shall be entitled only to a return of the deposit paid. The Purchaser shall have no further recourse against the Mortga-gor, the Mortgagee or the Mortgageeís attorney If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mort-gagee, beneficiary or authorized agent is recorded with the appropriate County Recorderís Office.î Date: 6/10/2009 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Camale Smith, Author-ized Signatory 505 N. Tustin Avenue, Suite 243 Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com Reinstatement and Pay-Off Requests: (866) 387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE FEI # 1002.122443 06/10, 06/17, 06/24/2009. #35219

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545980. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102-4514. PETITION OF YUN GAO for change of name. TO ALL INTERESTED PERSONS: Petitioner **Yun Gao** filed a petition with this court for a decree changing names as follows: Present Name: Yun Gao. Proposed Name: **CATHERINE YUN GAO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 4, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on May 27, 2009. Endorsed Filed, San Francisco County Superior Court of California May 27, 2009 by Gordon Park-Li, Clerk. **Publication date(s): June 3, 10, 17, 24, 2009. L#35214.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **June 2, 2009**. To Whom It May Concern: The name of the applicant is: **HAWTHORNE ENTERTAINMENT GROUP LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 521 SUTTER ST., 449 POWELL ST. 2ND FLR, 3RD FLR, SAN FRANCISCO, CA 94102. Type of License Applied for: **48 - ON-SALE GENERAL PUBLIC PREMISES. Publication date(s): June 10, 17 & 24, 2009 L#433702.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **June 4, 2009**. To Whom It May Concern: The name of the applicant is: **BAR AGRICOLE LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 355 11TH ST., SAN FRANCISCO, CA 94103-4343. Type of License Applied for: **47 - ON-SALE GENERAL EATING PLACE. Publication date(s): June 10, 17 & 24, 2009 L#433703.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: Taqueria El Sol. Located at: 901 Taraval St., San Francisco, CA 94116 . The fictitious business name referred to above was filed in the County of San Francisco under File# A0318610-00 on: 3/18/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Melinda Louie, 176 Terra Vista St., San Francisco, CA 94115. This business was conducted by an individual. Signed Melinda Louie. Dated: June 9, 2009, Lena Lee, Deputy County Clerk. **June 17, 24, July 1 & 8 2009 L#35502**

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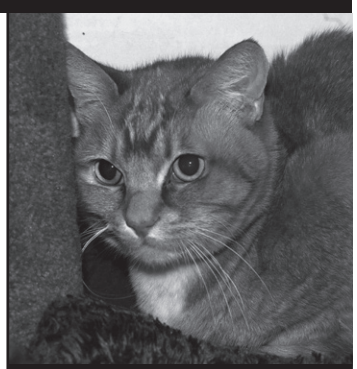
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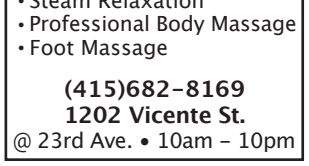
































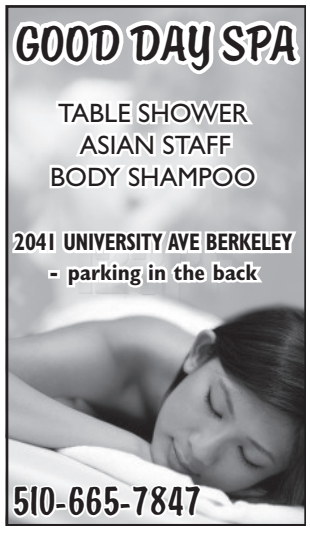


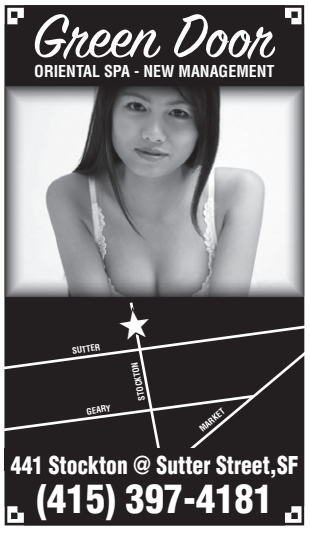














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Wet Stuff

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:
I know you've written about the G-spot before, but I have to say I'm still confused. I can have orgasms when my boyfriend goes down on me but not from intercourse, which I guess is pretty common. I keep wondering maybe if he could find my G-spot? I was also wondering about female ejaculating. I don't think I've ever female ejaculated or had a G-spot orgasm. What can I do?
Love,
Hoping For More

Dear Hope:
You and quite an army, actually. All of your desiderata are perennials on women's must-have lists. Sadly, though, unlike the "it" bag of the season, you can't get just get a cheap knock-off at Target and be satisfied. Oh, wait, that's not true — it's actually entirely possible that the right tool might get the job done, and those, you can buy.

The G-spot, as we have discussed ad infinitum, is not so much a discrete spot as it is a convenient catch-all for a bunch of associated structures, including the erectile tissue around the urethra (paraurethral sponge), and the vast internal portions of the clitoris, the body and crurae (the external part is the glans). OK. We've done that. You may also remember that because all that good stuff is largely above the vagina, any fingers attempting to access it are going to need to apply a firm upward pressure. Think of it as that "You! Over here!" gesture that Carmela Soprano made to Charmaine Bucco that time when Artie and Charmaine catered her party. Fingers can do this successfully, but most often those are somebody else's. If you want to do the preliminary exploration on your own, or want to speed things along, one of the approximately 100 million sex toys made for the purpose will likely do the trick.

Now, the wet stuff. May I just say, before we get started, that I really object to the term "female ejaculate" as a verb, even though I occasionally end up employing it? Let's try to stick to using it as a noun, the stuff in that puddle there, and use just plain "ejaculate" for the verb, figuring we know we're talking about the women-folk here. Good. So, ejaculation has a funny sort of recent history, going from utterly obscure and unmentioned to the subject of heated argument to feminist cause célèbre in less than 30 years, starting with Grafenberg (he of the Spot) in the 1950s. By the '90s women (or sometimes womyn) were making theater pieces and giant marching puppets about it, while others were watching instructional videos and driving themselves and their partners frantic looking for the elusive spot and its payload, the equally elusive (female) ejaculate. By the oughts, the endless stream of articles about how to get yourself an endless stream of orgasms along with their attendant rivers of body fluids seems to be drying up, replaced largely with articles about ... dryness. Low sexual desire and no sexual desire and how to spark up your marriage. The audience is getting older, I guess. The how-to books and videos produced during the boom years are all still around, though, so no reason not to give 'em a shot.
Love,
Andrea

Don't forget to read Andrea at Carnal Nation.com.

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